FAN-ADDICT FANZINE

July - 04

FEATURING...

THE HOOHAH! INTERVIEW

GRAHAM INGELS

THE HORROR COMICS

FIRST ISSUE
Collector's Edition

"Morse punched a course on the ship's tape, then looked up."

(Early portraits of Frazetta, Williamson, & Torres)

WELCOME
EC FAN-ADDICTS!
WOOD

CONTENTS

Roger Hill
Editor and Publisher

*OUR COVER: The Old Witch by Graham Ingels

SPACE SCIENCE FICTION, September, 1953, preliminary art by Roy G. Krenkel 2
Featuring the Fleagle crew: Frazetta, Williamson and Torres.

THE WOODY WELCOME GIRL by Wally Wood 3
A never before published beauty!

CONTENTS PAGES.....4 & 5

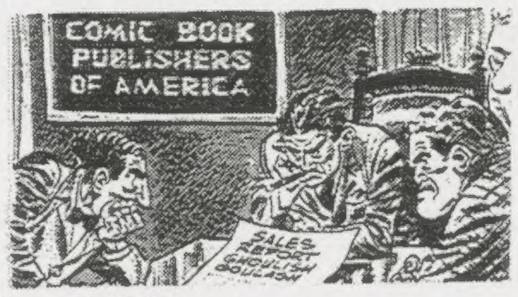
EDITORIAL by Roger Hill - EC For Me, See!.....6 & 7
The Editor speaks out!

THE WALLY WOOD SCHOLARSHIP FUND.....8-11
An important announcement for all EC Fan-Addicts!

THE HOOHAH! INTERVIEW with Ron Parker 12-22
A first-generation EC fan and collector tells us about those by-gone days
of collecting ECs, and producing fanzines. A new FIRST FANDOM series!

*THE STORY BEHIND OUR COVER: One day in August, 1989, a phone call came into the offices of Russ Cochran in West Plains, Missouri. Russ' secretary, Angie, answered the call, and shortly thereafter yelled out "Russ, there's a Graham Ingels on line one for you." Russ - assuming that one of his EC buddies was playing a joke on him - picked up the phone and said "Hello Ghastly, how's it going?" As Russ soon realized, it was no joke, and the real Graham Ingels was on the other end of the line. And he didn't go by the name of "Ghastly" anymore. Graham was actually responding to a letter Cochran had sent him a month previously, asking him if he'd be interested in painting new horrific images for his monthly art auctions. As it turned out, Graham was interested, and it was the beginning of a new relationship between Russ and an EC artist who had avoided any kind of contact or recognition concerning his past contributions to the field of four-color comics for over 30 years. During the next year and a half Graham created ten small comprehensive paintings, and four of the larger finished canvases depicting (you guessed it) The Old Witch. These paintings were sold off in Russ' quarterly auction catalogs over the next year and a half. Unfortunately, Graham Ingels passed away on April 4, 1991. This close-up portrait of The Old Witch was painted in oils on canvas, and measures 10" x 14." It is one of Graham's first paintings created and sold in these auctions, and is reproduced here for the first time in full color. SQUA TRONT!

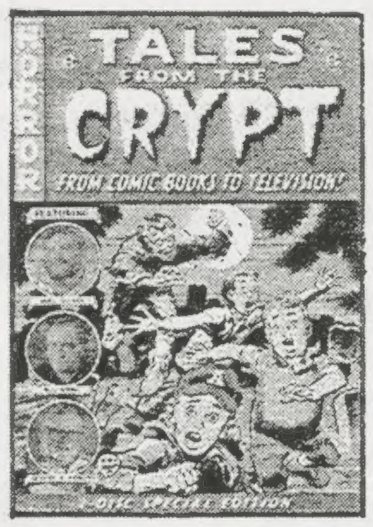
THE HORRIBLE COMIC STORY BEHIND THE HORROR STORY COMIC BOOKS! 23-37
The LUNATICKLE satire of the events surrounding the horror and crime comics controversy of 1954.



IN SEARCH OF GRAHAM INGELS: Interview with Laurie Snow Hein 38-42
An art student speaks with us about her art lessons and friendship with the Master of Horror! The first in a continuing series.

THE RAREST EC OF THEM ALL!?! 43-46
It may not be the rarest EC comic out there, but it's the rarest special edition EC you need to know about.

THE FIRST EC CONVENTION?. 47-56
Go back in time with us to 1953, where the first, true, EC convention was held. A fun journey into the past for all EC Fan-Addicts.



EC NEWS AND REVIEWS! 57-58
Read about the latest in EC related projects, both in the world of publishing and films. There's a lot happening, including an EC documentary.

INSIDE BACK COVER By John Severin. 59
The lost EC covers! What in the world is this??? Did it actually happen? Could it be possible?

BACK COVER By Wally Wood. 60
Original art for THE SURVIVORS by Tom Godwin, Gnome Press dust jacket, 1959.

Cover layout and interior design by Roger Hill.
Photoshop cover production and coloring by Randy Nunley.

EC FAN-ADDICT FANZINE #1, July, 2004 issue. ECFAF is a non-profit literary fanzine project published on an irregular basis by Roger Hill, 2463 Aloma, Wichita, Ks. 67211. Email: ecfanaddicts@lycos.com. The purpose of ECFAF is to provide serious fans and collectors of EC comics, and all related historical information, a forum for communication and discussion of topics, ideas, or opinions relating to EC. No subscriptions available at this time. Single issues, $10.00 each, while the supply lasts and until further notice. Roger Hill, Editor and Publisher. **Entire contents copyright c 2004 Roger Hill. All rights reserved. All EC artwork, including logos or emblems, reproduced herein are copyright c 2004 William M. Gaines, Agent. All MAD artwork reproduced is copyright c 2004 E.C. Publications. All other artwork reproduced is copyright their respective copyright holders/artists/estates, as applicable or as noted. All editorial material and or articles written for ECFAF are copyright their respective writers or authors. In some cases, previously unpublished art images have been slightly altered in order to protect their copyright status. Printed in U.S.A. We cannot be held responsible for unsolicited manuscripts sent to us without an SASE for its return. SPA FON! QUA BROT!**

FOR ME, SEE?

This issue marks the return of the EC FAN-ADDICT FANZINE; the fanzine devoted expressly to the history surrounding EC Publications. This means anything related to the publishing output of Maxwell C. Gaines or his son William M. Gaines. "Anything related" means anything pertaining to the publishers, writers, editors, letterers, colorists, printers or artists who helped produce what I (and hopefully many of you readers) consider to be the finest comic books ever created for mankind's enjoyment: EC Comics! That's their name and that's what we're all about. Welcome to the second, first issue, of our humble fanzine. Sounds odd doesn't it? Let me explain.

The last issue of ECFAF was a one-shot fanzine I produced for the San Diego Comic Con EC Reunion party held in July of 2001. Unlike the current issue you now hold in your hands, that issue had a very limited distribution and contained mostly reprint material. This new revival issue of ECFAF still has a pretty limited distribution, but this time around, we're going to be different. In fact, much more different! We are now a fanzine devoted to bringing new material to the forefront attention of EC enthusiasts everywhere. A lot of EC information has been written and rehashed again and again over the years in both the fan and professional press. While there's certainly nothing wrong with that, and while some rehashing of EC history will occur in these pages, ECFAF will do it only with the idea of adding new information and further refining it for the fans and history of EC. There is much to be discovered, written and understood yet about this popular publishing company. We think ECFAF is the right place to present some new information, especially as it relates to the EC comics produced during the 1940s and 1950s. That's our goal anyway. Stick with us for awhile and see for yourself.

For those of you who don't know me, let me introduce myself a little bit. I have been collecting EC comics, reprint comics, original artwork, photos, autographs, correspondence, cover-proofs, silverprints, fanzines, trading cards, portfolios, buttons, pins, videos, T-Shirts, movie posters, lobby cards, statues, toys and any other kind of EC related memorabilia for about 40 years now. I am what you would call, a hardcore, second-generation EC Fan-Addict! I have a great passion for all things EC related and other EC fanzines too. I have contributed to many of the different EC fanzines published over the years including the older ones like SPA FON, SQUA TRONT, and even the original EC FAN ADDICT. More recently I've contributed to Bill Leach's HORROR FROM THE CRYPT OF FEAR fanzine. From time to time I also write for COMIC BOOK MARKETPLACE and ALTER EGO. I'm also a member of the CFA-APA (COMIC AND FANTASY ART AMATEUR PRESS ASSOCIATION) and contribute articles on a quarterly basis. I want to say right up front that ECFAF won't be as well edited or laid out as nicely as SQUA TRONT, but we will most definitely try to be as interesting as any EC fanzine available in the marketplace today. That's my personal goal at present.

I guarantee our readers that with each new issue of ECFAF you will discover or learn something about EC you didn't previously know. You will also see a selection of scarce or rare artwork by EC artists that has never been reprinted before. In some cases we will present art that has never been published at all. Scholarly, ongoing research by myself and other EC Fan-Addicts will reveal many previously unknown facts or information about EC comics that most EC enthusiasts have never heard of. New discoveries are surfacing all the time in the comics field. Some of these relate to the earliest days of M.C. Gaines and others relate to his son Bill. Either way, they will be discussed here in the pages of ECFAF.

Starting next issue we will install a letters column page. If you have opinions or comments about this issue, or about something related to EC, let us know. Put it in writing, either through snail mail, or email. We look forward to hearing from you in the near future. We offer no subscriptions at this time. Frankly, it's just too early to tell yet what kind of schedule I can maintain, while keeping the quality up to the standards I want. I wrote most of this first issue myself. Not because I couldn't get any one else to help me, but rather.....because I wanted to. Well, I've had a number of ideas and articles about EC going around in my head for some time now and wanted to present some of this new information and research in our first issue. Hopefully there is something here that everyone can appreciate and enjoy reading about. I hope I've succeeded in that respect.

I also hope to present the writings of other EC Fan-Addicts in future issues. If you have a particular EC subject

you'd like to tackle, drop me an email and let's discuss it. Please keep in mind that any articles written for ECFAF must present a valid point of new discovery or information concerning the Entertaining Comics Group. There is really no need to rehash the same old rehash. Or even if you have an interesting, unpublished piece of original artwork by an EC artist that you think we might enjoy using, let me know. The visuals are always an important part of any fanzine.

With that said, and hopefully with drool cups firmly attached, let's proceed to the interiors of this first issue and see what lurks inside. I don't think you'll be disappointed. Until next time.....

ECing you!

Roger Hill - Editor
EC FAN-ADDICT FANZINE
2463 Aloma
Wichita, Ks. 67211
ecfanaddicts@yahoo.com

The Wally Wood Scholarship Fund

On July 16th, 2001 Glenn Wood (brother of Wally Wood) talked with the SCHOOL OF VISUAL ARTS in New York City and established the **Wally Wood Scholarship Fund**. This fund is intended to perpetuate Woody's profound and long-lasting influence on the comic book art medium as well as the field of commercial illustration.

The SCHOOL OF VISUAL ARTS - originally founded as the CARTOONISTS AND ILLUSTRATORS SCHOOL in 1947 by Silas Rhodes and Burne Hogarth - has grown to be one of the foremost art colleges in the world. SVA alumni include such noted talents as Carmine Infantino, Roy Krenkel, Angelo Torres, Al Williamson and of course....Wally Wood.

We are asking all EC FAN-ADDICT FANZINE readers to dig down in their pockets and make a contribution to this worthwhile scholarship for one of our favorite EC artists. Remember, Wally Wood is the guy who confined himself to an art table for over thirty years dedicating his life to his work. He sacrificed much of his time and energy and gave us some of the greatest images and stories ever created or published. Now it's time for a little payback! Your contribution, among others, will enable the Visual Arts Foundation to offer financial assistance to students who are pursuing an art education in Cartooning and Illustration at this fine school.

This scholarship will be awarded annually to a promising fourth year student enrolled full-time in a Bachelor of Fine Arts program with endeavors in illustration and cartooning, and who has demonstrated a need for financial assistance. Without such contributions, many of these students would not be able to continue their studies.

The scholarship will be issued by the Foundation upon the recommendation of a jury of faculty, which will review the work of prospective scholarship recipients each Spring semester.

The **Wally Wood scholarship Fund** needs to reach a goal of $10,000 in contributions before the fund can be activated. Glenn Wood has even offered to match any contribution made to the fund, dollar for dollar. EC FAN-ADDICT FANZINE has already sent a check for $300.00 in 2003, and will soon contribute additional funds in 2004 to this worthwhile endeavor. We hope all EC fans will help pitch in toward this great cause.

Please contact **Mark Dawson, director, Visual Arts Foundation at: 212-228-6505** or email him at: **mdawson@adm.schoolofvisualarts.edu** with any questions.

All tax deductible checks should be made payable to:

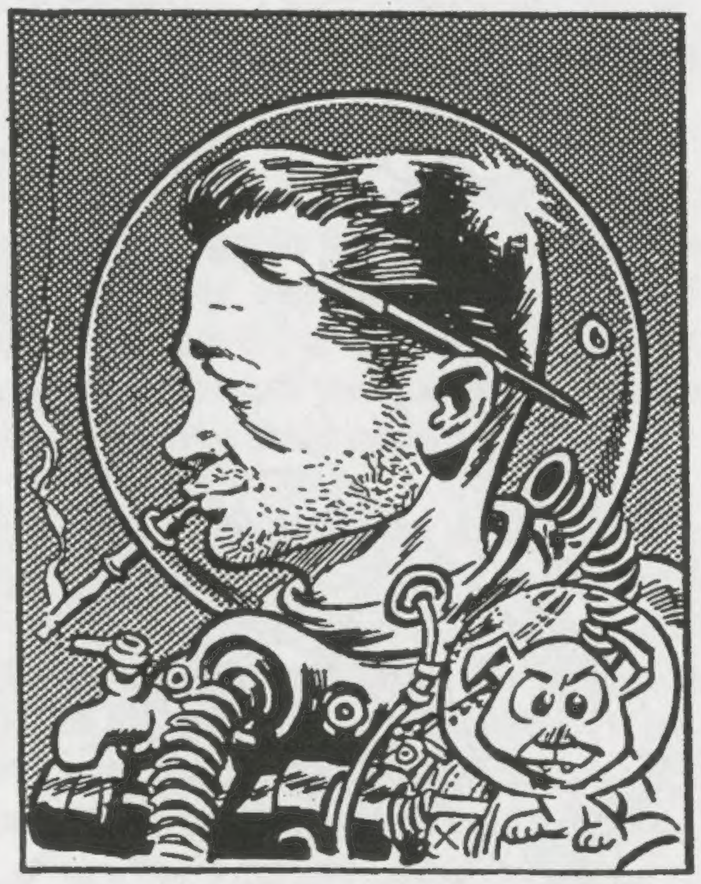
WALLY WOOD SCHOLARSHIP FUND

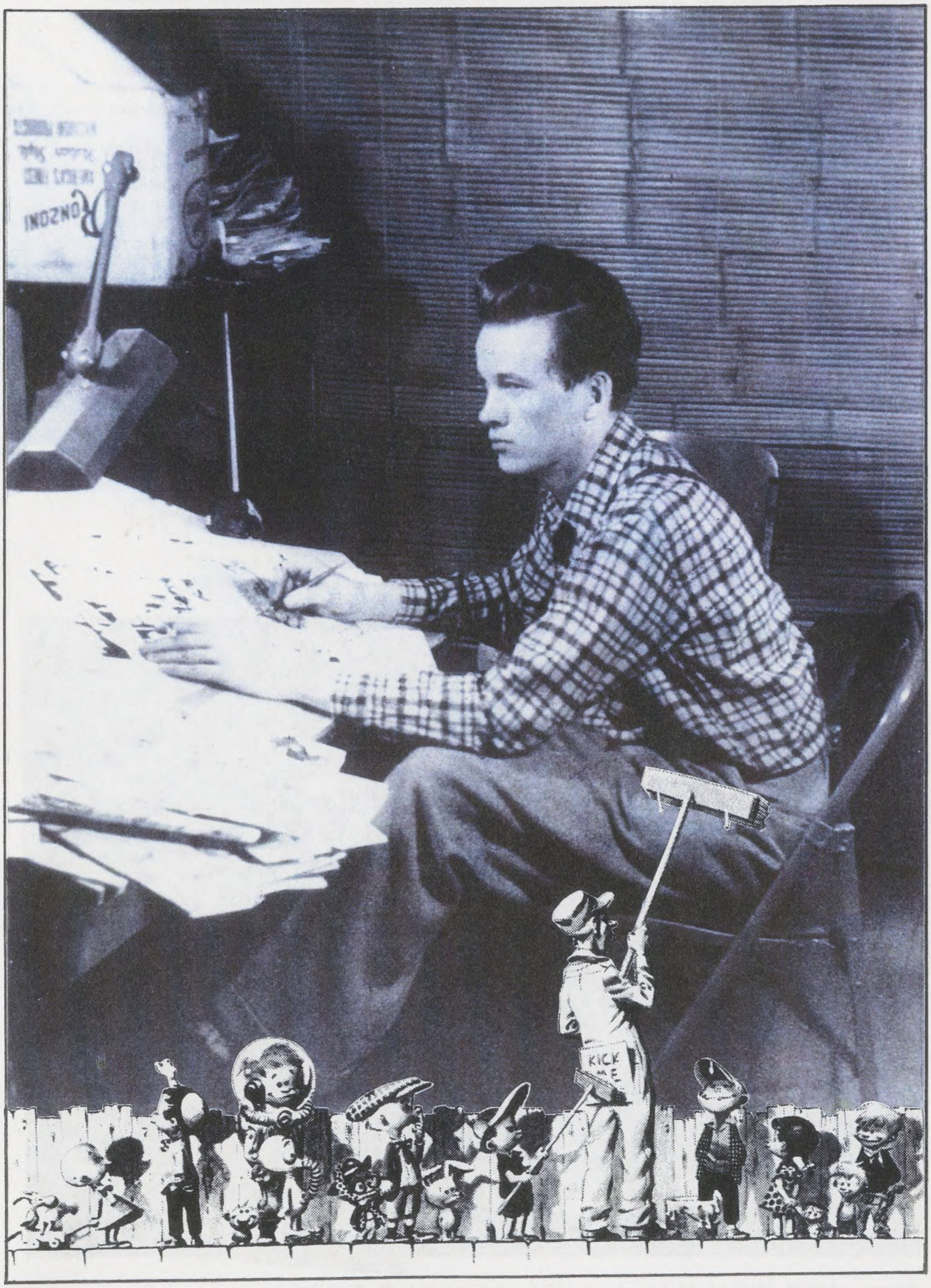
and sent to:

Visual Arts Foundation
15 Gramercy Park South
New York, New York 10003

Thanks for listening fan-addicts!

Roger Hill
Editor




RONZONI
KICK

John Morrow, Publisher
TwoMorrows Publishing
1812 Park Drive
Raleigh, N.C. 27605

Dear John,

I was very pleased to receive your letter announcing the near publication of Bhob Stewart's book "Against the Grain: MAD Artist Wallace Wood". Thank you very much for sending me a copy of the Hardcover edition plus a copy of the "Wallly Wood Checklist.". I shall look forward to receiving them. My current mailing address is the same as on your letter.

I am enclosing a copy of a flyer I made up for a permanent exhibit about Wally. I recently delivered the exhibit to two local museums where Wally and I grew up in Minnesota and Wisconsin. To give you a reference for size, the larger framed photo of Wally is 24" x 36". I have been in touch with Roger Hill and asked him whether it would be possible to receive complimentary copies of the Hardcove edition for each of these museums. Roger said that he was in favor of the idea. Earlier, I had given a Hardcover edition copy of the book "Wally Wood Sketchbook" to the museum at Menahga, Minnesota and it was well received..As you may know, I am in the midst of raising funds for the "Wally Wood Scholarship Fund" and am doing what I can to keep his image alive.

I thank you again for sending me copies of these most timel;y books about Wally.

Best wishes,

Glenn M. Wood

cc: Roger Hill

Glenn and Wally Wood (with friends) at a high school prom in St. Paul, Minnesota, around February, 1945.

WALLACE (Wally) WOOD was one of the most important comic book creators of the 50's and the 60's and continued to produce inspired work until his death in 1981. He was born on June 17, 1927 at Menahga, Minnesota. He later studied at the Minneapolis School of Art and the Cartoonist and Illustrators School (now known as the School of Visual Arts) at New York City.

Wally entered the comics field as a letterer, inker and background artist on Will Eisner's **the Spirit** in 1949. He went on to illustrate crime, romance, science fiction and horror stories for many top comics and pulp magazine publishers.

In 1950, Wood's talents blossomed at William Gaines' **EC Publications**, and it was here that he became **MAD** Magazine's first star cartoonist. Wood's work for **Tales From the Crypt** and **Weird Science** comic books led him to be considered one of the greatest science fiction artists of all time. He assisted Dan Barry on the **Flash Gordon** daily strip and George Wunder on **Terry & the Pirates. Wally** also worked with Jack Kirby on the **Sky Masters** strip and DC Comics' **Challengers of the Unknown.**

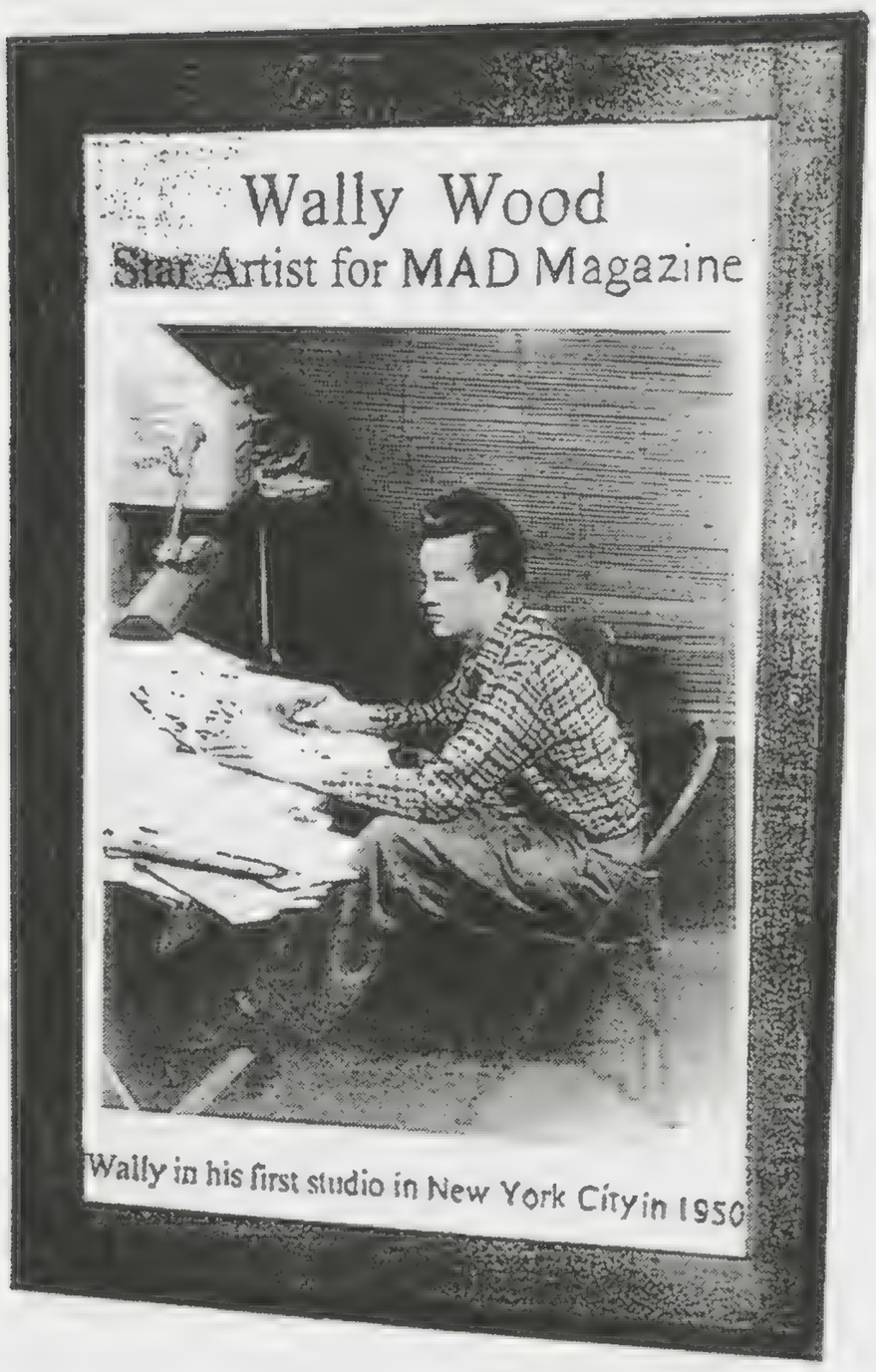
In 1965, Wally revolutionized **Daredevil** for Marvel Comics before going on to create the beloved **T.H.U.N.D.E.R. Agents** for Tower.

Wood was instrumental in the creation of the **Mars Attacks** property for the Topps Company. Mars Attacks started as a revolutionary series of Bubble Gum Cards and went on to be developed as toys and a major motion picture. Wood pioneered adult comics and self publishing with **Sally Forth, Cannon, Vampirella, Witzend** and his **Wizard King** graphic novels.

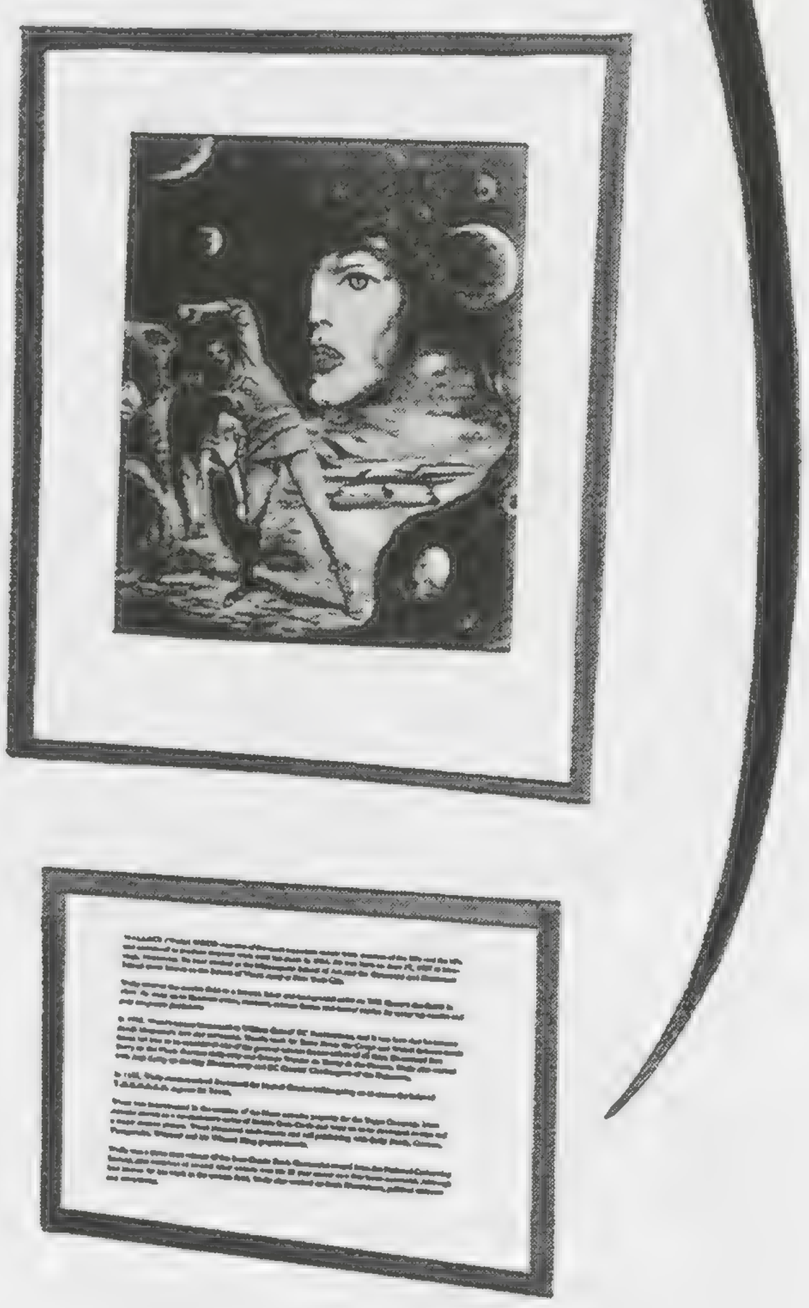
Wally was a three time winner of the **Best Comic Book Cartoonist** award from the National Cartooning Society, plus recipient of several other awards over his 33 year career as a free lance cartoonist. Although best known for his work in the comics field, Wally also worked on book illustrations, political cartoons and advertising.

PERMANENT EXHIBIT AT THE FOLLOWING LOCATIONS:

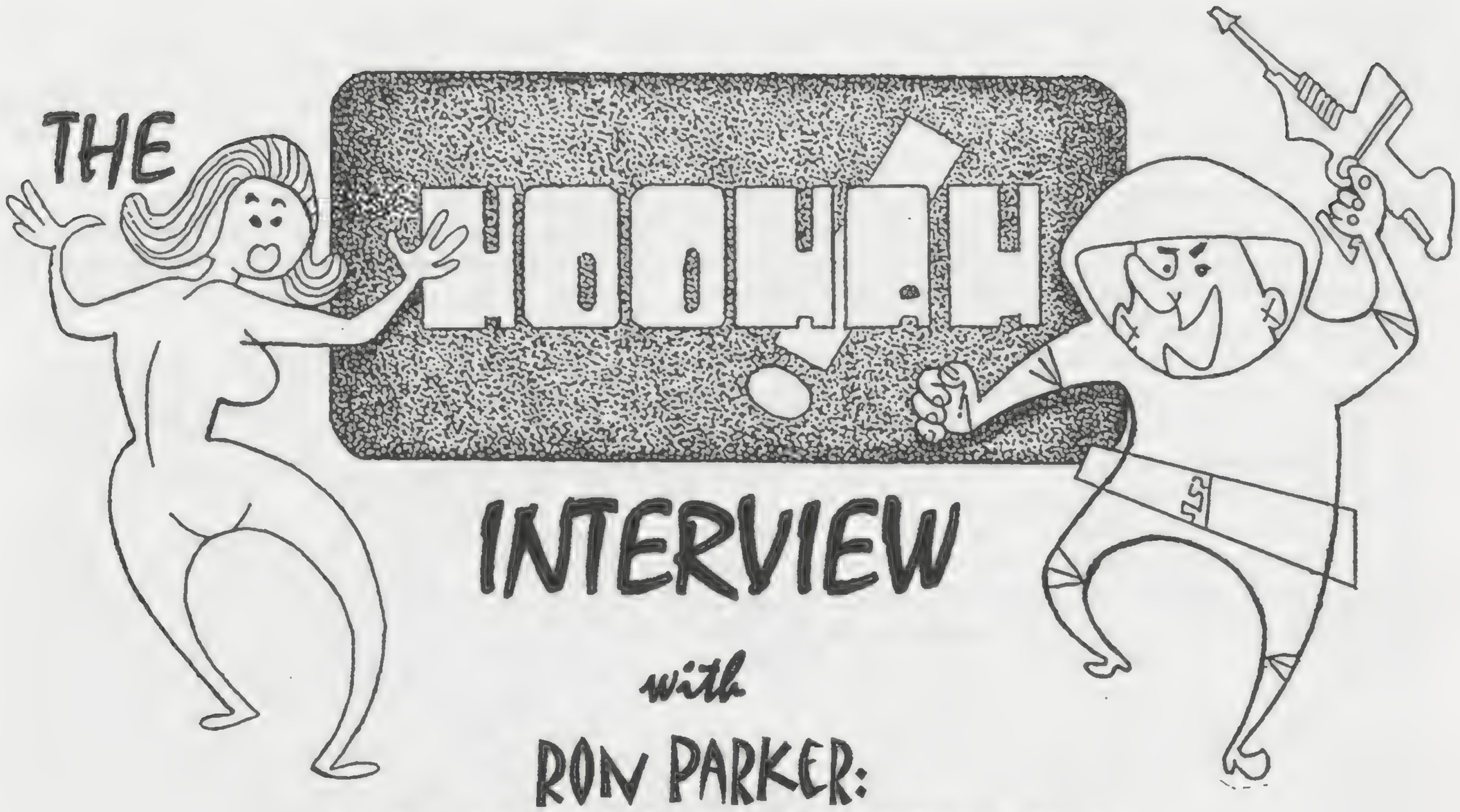
* Menahga Area Historical Museum at Menahga, Minnesota
* Iron County Historical Museum at Hurley, Wisconsin



Wally in his first studio in New York City in 1950



Ron Parker, before and after his exposure to EC comics. He spends his time now as manager of a local cemetery. A cool crypt is ideal for keeping those ECs stored at proper temperature you know.



INTERVIEW

with

RON PARKER:
EC FAN-ADDICT EXTRAORDINARY

Ron Parker is a member of EC First Fandom having started collecting ECs when they were being published in the early 1950s. His first exposure came in 1953 with the discovery of MAD on the newsstands. From that point on, he became a hopeless EC Fan-Addict and immediately started acquiring back issues to feed his addiction. He eventually met other local collectors around his hometown of Tulsa, Oklahoma, and in November of 1955, came out with the first issue of his EC fanzine titled HOOHAH! Today HOOHAH! is considered one of the finest EC fanzines produced during the 1950s. HOOHAH! enjoyed contributions from a number of other talented EC fans including such notables as Fred von Berniwitz, Archie Goodwin, Larry Stark, Bhob Stewart and Ted White. HOOHAH! was the result of Parker and a few fans struggling to hold onto a comic publishing event they instinctively knew they would never see again.

Between 1955 and 1958 ten issues of HOOHAH! were produced. Today these mimeographed little gems are almost impossible to find. When they do turn up they usually fetch prices that sometimes out-perform prices realized for the actual EC comics themselves. In 1984, due to the high demand for back issues of HOOHAH!, Ron published a collection called THE BEST OF HOOHAH! Today, even these are becoming scarce and hard to find. However, Ron has a few copies left for $25.00 a copy, for you EC fans who are interested. Check out the ad at the end of this interview. Don't delay ordering or you may miss out completely.

RH: Where were you born and raised Ron?

RP: I was born in Tulsa, Oklahoma. We won't discuss the year, but when you figure I was buying ECs on the newstand, it's not too tough to figure out. Try and keep it on the low side though. I spent my entire youth in Tulsa until I went into the Army after High School graduation.

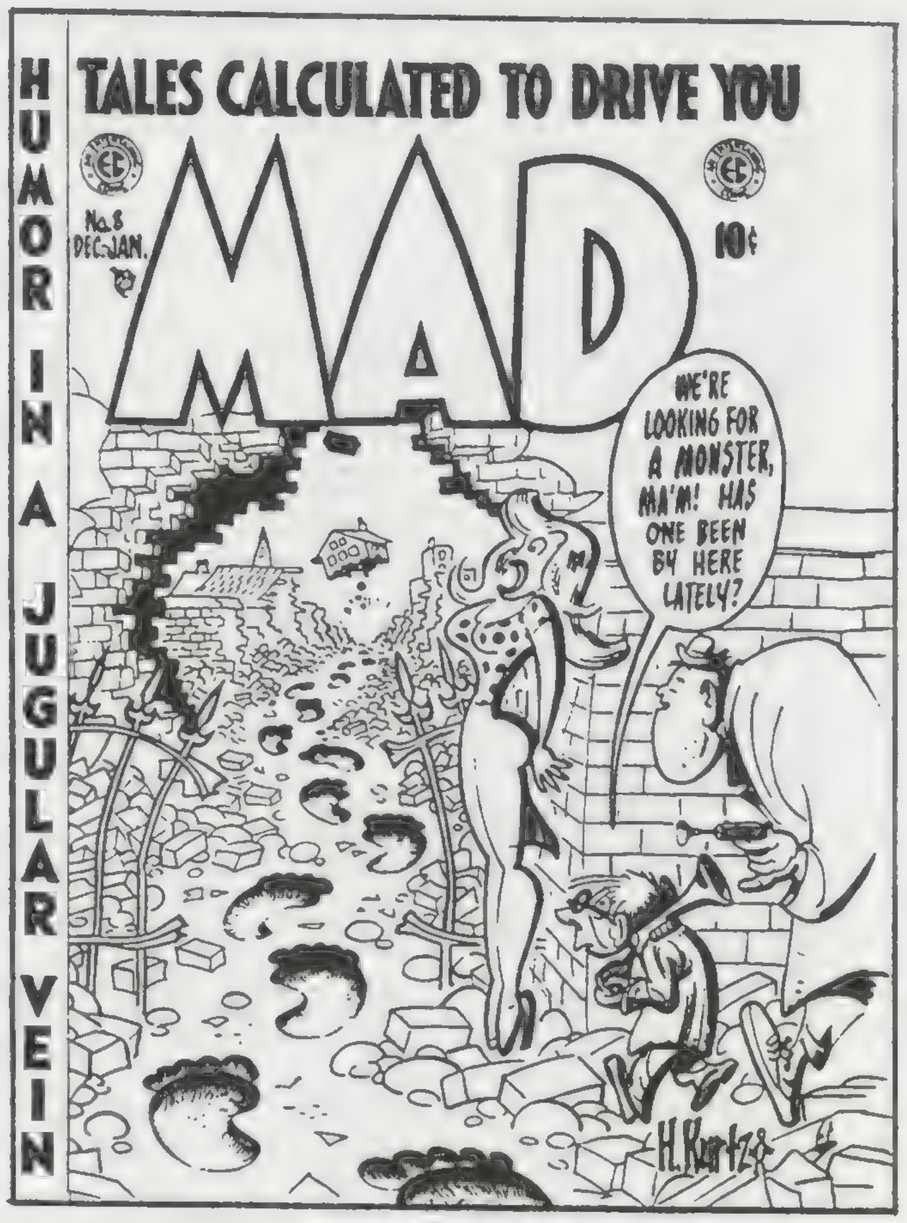
RH: How did you discover comic books and what were some of the first titles you read as a kid?

RP: In those ancient times in Tulsa there was a large sidewalk newstand downtown. I lived maybe six or eight blocks away, so I went by it quite often. The guy always had a good supply of comics on display, so basically I was confronted with comics very early. This was before EC went into horror, and I really don't recall seeing any of the Pre-Trend stuff. If I did, it must not have interested me very much. My early tastes were Donald Duck and Uncle Scrooge, with some Mickey Mouse tossed in. I guess humor was my focus, and I really got into collecting Captain Marvel. In those days I thought the stuff was really entertaining and while I'm sure I read my share of Superman, the Captain was something unique.

RH: Did your parents read comics or newspaper comic strips and did they try and regulate which kind you read?

RP: I certainly don't recall them buying any comic books. I imagine they simply read the comics page as part of the daily newspaper. As to regulation, I was very fortunate. I'm sure my parents didn't see any harm in Donald Duck, et al, and I don't ever recall them objecting to what I read. This held true even when I got into EC's horror line.

If anything my parents probably encouraged my freedom of choice. Perhaps recognizing early on that I had a potential writing talent, they bought me a Smith-Corona portable typewriter when I was maybe seven or eight years old. I had an elementary school teacher - the kind of stern old maid that scared most of her students - who at one point handed me a note saying that one day she hoped to read a book I had written. Well, I still haven't written a book, and I'm sure what I did end up writing wasn't quite what she had in mind. But I think the point is I showed some early talent in some manner and my parents were willing to let it develop without interfering. I guess reading comic books was included in this non-interference policy.


HUMOR IN A JUGULAR VEIN
TALES CALCULATED TO DRIVE YOU
MAD
No.8 DEC.-JAN.
10¢
WE'RE LOOKING FOR A MONSTER, MA'M! HAS ONE BEEN BY HERE LATELY?
H. Kurtzman

RH: Do you remember Ron where you were when you bought your first EC comic book? What was the title and issue number? What was it that grabbed your attention so much that it caused you to become an EC Fan-Addict?

RP: I was in a supermarket in a suburban area of Tulsa one day and while my folks were doing the grocery shopping I ran across a comics rack, the spin-around kind. So I was checking it out and what caught my eye was MAD #8. That was Kurtzman's Frank N. Stein cover. Well, as I said, I always liked humor. And I liked horror movies, so Frankenstein wasn't new to me. So here was horror satire. How could I resist grabbing it and plunking down a dime?

I don't know how many times I read that issue when I got it, and even then I recognized the creativity of the content as well as the quality of the art. But also in the issue was the house ad for the other titles, which I had never seen before. Horror, science fiction, just the things I liked. So I made a concerted effort to seek out these other titles, and of course the quality of the product just overwhelmed me. I was hooked big time!

RH: As you got more into the EC phenomenon, generally speaking, which titles were your most favorite?

RP: I think, overall, TALES FROM THE CRYPT became my favorite because I especially liked Jack Davis' work. After that it's hard to say which was second best, third best, and so forth. They were all so good. The three horror titles, the two science fiction titles, CRIME and SHOCK, each had an individual appeal but all gave you the EC quality. If I had a least favorite it would be the war titles because war comics had never interested me. But when they had that EC emblem on the cover you bought them without hesitation, and enjoyed them, even if in a lesser degree than the others.

In one of the HOOHAH! issues Archie Goodwin did an amusing account of buying CONFESSIONS ILLUSTRATED. I mean, love-problem stories? We wouldn't have given something like that a second glance.....except it had an EC seal on the cover. End of even hesitating about buying it.

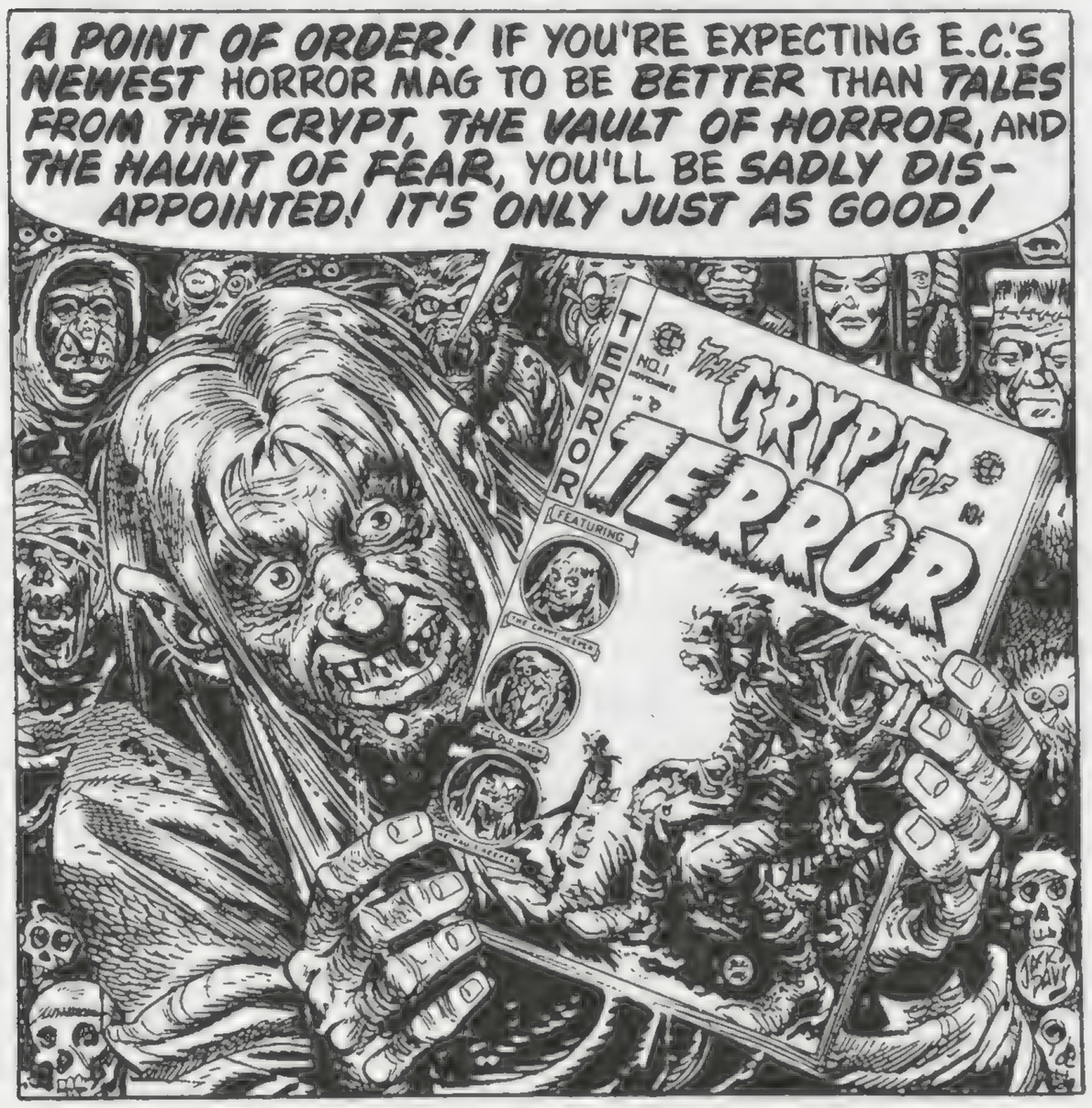
RH: Okay, Jack Davis was your favorite? Why? And which other EC talents did you like?

RP: I considered Davis the master. And given how his career has gone I'm obviously not the only one who thinks that. He's been enormously successful. He could do great horror. When I bought some of the Russ Cochran cover portfolios, one of the ones I framed and have hanging in my home office is TALES FROM THE CRYPT #46. That was the last issue and was actually the cover scheduled for a new CRYPT OF TERROR #1, which got scratched because that's when EC was forced to abandon the entire line. But Davis had a great almost tongue-in-cheek flair, and his versatility extended into the war and sci-fi titles and, of course, MAD.

Certainly Graham Ingels was another favorite. Even if he was far less versatile, he put so much, well, horror into his work. It

Certainly Graham Ingels was another favorite. Even if he was far less versatile, he put so much, well, horror into his work. It was quite a let down to learn years later that he hated the work he did for EC. If EC had ever tried to do Lovecraft, Ingels would have been the obvious choice. (He was…see VOH #16 "Fitting Punishment" and VOH #17 "Baby It's Cold Inside." - ED)

Wally Wood was a tremendous artist. He was also extremely versatile, and he and Williamson made the sci-fi titles. I was perhaps a bit less enthused over Joe Orlando, and to a lesser degree Johnny Craig and Reed Crandall, though that kind of depended on the individual story. They just seemed better suited to some than to others. To me, George Evans was in a similar category. He was best suited to the war titles. I think the one I liked the least was Jack Kamen, but even he had his moments when a story, or even a panel, would impress me.


A POINT OF ORDER! IF YOU'RE EXPECTING E.C.'S NEWEST HORROR MAG TO BE BETTER THAN TALES FROM THE CRYPT, THE VAULT OF HORROR, AND THE HAUNT OF FEAR, YOU'LL BE SADLY DISAPPOINTED! IT'S ONLY JUST AS GOOD!
TERROR
NO. 1
The CRYPT of TERROR
FEATURING

RH: Were your other friends reading ECs too?

RP: Yes, one way or another. My best friend in high school was Mike Beistle, and I think I turned him onto EC. Turned him into a fanatical collector. I think I recounted in HOOHAH! how he ran into a parking meter when we were racing to a used book store to look for ECs, and that was certainly no reason for me to stop, just because he was crumpled up on the sidewalk. And actually Mike was the catalyst for the creation of HOOHAH! He had encountered Larry Clowers' girlfriend, Nancy Bell, in a Hot Springs, Arkansas bookstore and gotten his hand on a copy of POTRZEBIE. Mind you, he wasn't going to let me see it. He figured this was the open door to getting back issues of ECs and he wasn't going to share this. But I went to his house one day when I knew he was out and convinced his Mother I should wait for him in his room. Took a bit of searching before I "happened" to see POTRZEBIE. And that's when I knew I was going to publish an EC fanzine. My love of EC and an inherent writing ability were about to merge.

Danny Williams was another close friend. The three of us often played basketball, went to movies or just hung out together and he also enjoyed reading ECs. He just wasn't as fanatical about it. Then there was Gene Kelly. He wrote a coded letter in MAD #14 and lived in Wagoner, Oklahoma. Wagoner was about 50 miles from Tulsa and was where my grandparents lived. Since we visited them every couple of weeks or so, it was simple to track down Kelly. He later moved to Tulsa and contributed to HOOHAH!

Then of course there was Archie Goodwin, who I met in a used bookstore while hunting for ECs. I had found an issue in the stacks - maybe a WEIRD FANTASY - while Mike and I were both looking furiously, and pulled it out with a great cry of discovery. Archie was nearby and quietly muttered "I've got it." Well, that was the beginning of our friendship, and of course he was a key reason HOOHAH! grew and matured.

RH: Did you ever start or ever belong to a local chapter of the EC FAN-ADDICT FAN CLUB during those early collecting years in Tulsa?

RP: No, we were our own group of fanatics. We didn't need or see the need to look for anyone else locally.

RH: Did you ever have a problem getting your ECs at the local newsstand? Also, did you ever subscribe to any of the titles?

RP: During its heyday I never subscribed. I wanted to grab copies off the comics rack as soon as they came out. The problem, however, was that even before the campaign to get horror comics off the newsstands, ECs were very hard to find in Tulsa. Maybe it was Bill Gaines' distributor, or maybe some local distributor didn't like them. I never found a place in Tulsa where I could regularly get all the titles. Which is where Wagoner became so important. Wagoner was a town of only about 4,000 people back then, yet one of the two drugstores had a comics rack that always had a supply of the newest EC. And as I said we usually went to Wagoner about every other week.

So we'd get there and I'd check my grandparents' refrigerator to make sure we were having chicken for our Sunday dinner and my grandmother had made my favorite lemon meringue pie. Then I'd walk the four blocks or so to downtown Wagoner and carefully check every slot in the comics rack. To this day I remember the thrill each time I saw the latest issue of any of the titles. It's hard to explain to someone who hasn't gone through the experience, but finding the latest EC was an event. Usually there would be a couple of new titles waiting for me, only adding to the excitement. And even when many outlets were rejecting shipments of horror comics, that drugstore in Wagoner was good for the latest EC, right down to the last issue of the comics line.

I think at some point I did subscribe to MAD while it was still a comic book, because I remember getting a postcard announcing the transition to a magazine format. Don't recall how the issues came but I think they were in flat envelopes. So I have to say that nothing really rivaled buying the latest, brand-new EC off the rack. You savored it, re-read it and, since this covered a period of time, for many years after I could recite from memory the issue number and artist just about any EC story appeared in.

RH: How did you go about finding back issues of ECs in those days? How much were they and how tough was it to find certain back issues?

RP: Tulsa had several used bookstores that handled comics, but the crown jewel was Terry's. They had a big table for comics, which were neatly stacked in piles maybe 30, 40 comics high, and there were probably 20 or 30 piles. So there was no order, no system. When you went to Terry's you simply started looking through each pile, comic by comic, and pulled out any EC you found. And the piles changed a lot. Each trip meant you better look at them all or risk missing an EC lurking in there somewhere. So that was the background for what I meant about Mike and I looking through stacks of comics. They were plentiful back then. I'll never forget my confusion over finding a WEIRD FANTASY #14 that was different from the one I already had. Of course I bought it, later learning it was actually #2. Plus it was hardly an expensive proposition. All used comics at Terry's were a nickel.

RH: Was the condition of your EC comics something important to you during these early years of collecting?

RP: Well, yes, I've always been respectful of the condition of books and magazines. I wanted my ECs to be in as good a condition as possible, so I read them carefully because I wanted them to last forever. Of course, buying used copies you had no choice, you took what you could get, but they were generally in very good condition. Mostly they weren't really very old and had probably only been read once before being sold to the bookstore. Or actually, I should say, traded. I don't think Terry's actually bought comics. They would let you trade in two and take one. So in this manner they had a constantly growing inventory to sell at a nickel a pop.

RH: Did you write letters to EC? If so, what kind of letters? What kinds of responses did you get from Gaines or Feldstein?

RP: Well, I never really wrote any sort of a fan letter. Actually HOOHAH! was kind of a giant fan letter. But as it progressed I did correspond with Gaines periodically and some of his letters are reprinted in Fred Von Bernewitz and Grant Geissman's TALES OF TERROR - THE COMPLETE EC COMPANION.

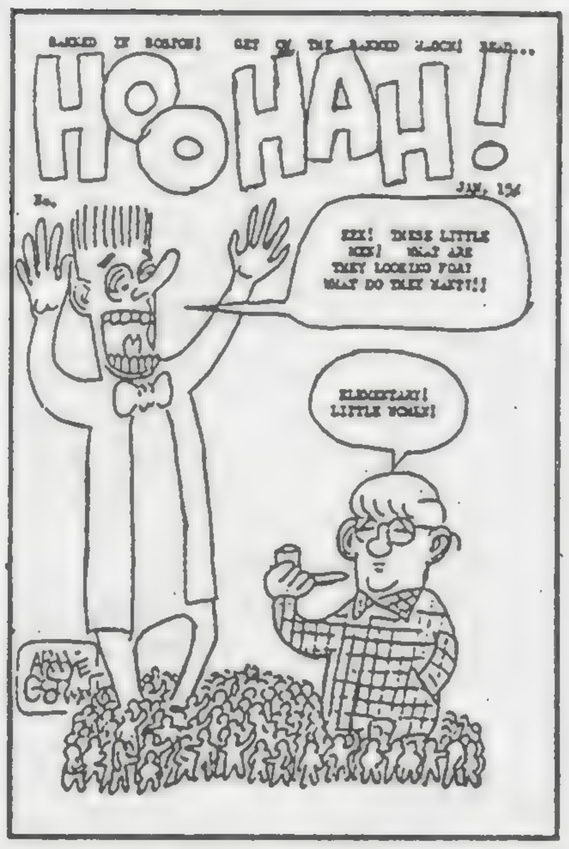
I may have written to Feldstein once or twice, but Gaines seemed more responsive. Besides, it was enough that Feldstein was cranking out all those stories instead of answering mail. Even in the early 1960s I kept in touch with Gaines and had plans to do a book all about EC. Gaines told me he'd let me interview him as long as I wanted and even had one of the publishers he knew get in touch with me. The publisher - I forgot who - wasn't sure if a book about EC was a viable proposition, but was willing to look at some sample chapters. Problem was I was living in California by then with a wife and young child, and going to New York to tape Gaines for maybe a week was simply out of the question, both from a time and financial viewpoint. So the project died. A pity. It would have been a classic for EC fans and historians.

RH: Did you send off for the Ghoulunatics photos and did you realize it was Johnny Craig dressed up as the various horror hosts?

RP: For some reason I never sent off for those. Maybe because they didn't look like the Davis-Craig-Ingels versions of the Ghoulunatics I was used to. I think eventually I learned that Craig was the model from one of the guys in New York - Archie or Larry Ivie most likely.

RH: Did you ever go visit the EC offices in New York during the EC comic years or later on when Gaines only had mad?

RP: Well, let's see. My first visit to New York would have been in 1959, just before the Army shipped me off to Germany for two years. I had Archie and Larry available as tour guides and masters of the subway system, so I had no trouble getting



around, which certainly included a trip to EC. Obviously that's past the comic years. To me, it was like visiting a shrine. I went there again when I got back from Germany in 1961 and once more during a trip in, I think, 1962. All of these visits were to 225 Lafayette Street. I don't recall the specifics of each but I think on one venture Gaines was out and I ended up having lunch with Feldstein and Larry Ivie.

RH: How was it you decided to start publishing your fanzine HOOHAH!?

RP: As I said, I always had an interest - I guess talent - in writing. I also had a love of EC and wanted the entire universe to share this love. But until I saw that issue of POTRZEBIE I had no idea what a fanzine was. Having seen it, however, I figured this was my outlet to publish my own fanzine. I had already met Archie at this point and - as he was the premier EC collector as well as an artist and budding writer - I asked him if he would help. At that point it was strictly a local product. We didn't know anyone outside of Tulsa or what Fandom was beyond the discovery of POTRZEBIE.

But Archie agreed to write something. As he later commented in his introduction to THE BEST OF HOOHAH!, "...in spite of a sinking certainty that I would wind up face-to-face with the ultimate teenage horror: humiliation...I decided the best course was to go along with someone who shared my oddball enthusiasm, even if I had my own doubts about where he was taking me. Anyway, the odds were that Ron would get bored or tired with the whole thing before the first issue was finished and I'd be off the hook without letting him down."

RH: Since HOOHAH! was mimeographed, did you have to go out and buy a mimeograph machine or did you use a friend's or something?

RP: I had to buy one. It was the only way at the time to print the thing. There was never any thought of taking it to a print shop. In those days that would have involved typesetting and very expensive photo offset shop work. All the fanzines of that era were mimeographed, even in the much larger world of science fiction Fandom. My father let me buy a small one at a small Tulsa office supply store and they let me have a charge account. But I had to be frugal. HOOHAH! started as half-page size. Then it went to a slightly larger (and oddball) size because the store was cutting some odd size stuff for others and they gave me a good price for the paper size used on issues 5 and 6. Then they got away from having that size paper so I bought a larger mimeograph and went to letter size. But all changes were essentially economic in nature. The switch to letter size caught Ted White off-guard. He had printed up the cover and back cover for issue #7 on the "oddball" size and sent it to me. So to use it I had to glue them onto the letter size paper. Oddly, in retrospect, many have commented on how attractive this turned out to be. But it sure boggled White at the time.

RH: Do you recall what your initial print run was? How many copies, on an average, would you say you printed over the life of HOOHAH!?

RP: I haven't the foggiest what the first issue run was. It probably was not much because we didn't know a lot of people to send it to. Twenty? Thirty? Forty? Haven't a clue. Still, HOOHAH! caught on fast. Archie had New York contacts before actually moving there to attend Cartoonists and Illustrators School (I think it later became the School of Visual Arts), which is how Larry Ivie and, in sort of a supporting role, Paul Davis got involved. I'm not sure how we made contact with Ted White and Fred von Bernewitz. I think somehow they saw HOOHAH! #1 and got in touch with me. Probably ditto Bhob Stewart and John Benson. But our exposure and cast of participants grew quickly. I doubt I printed more than 50 to 75 copies of any issue.

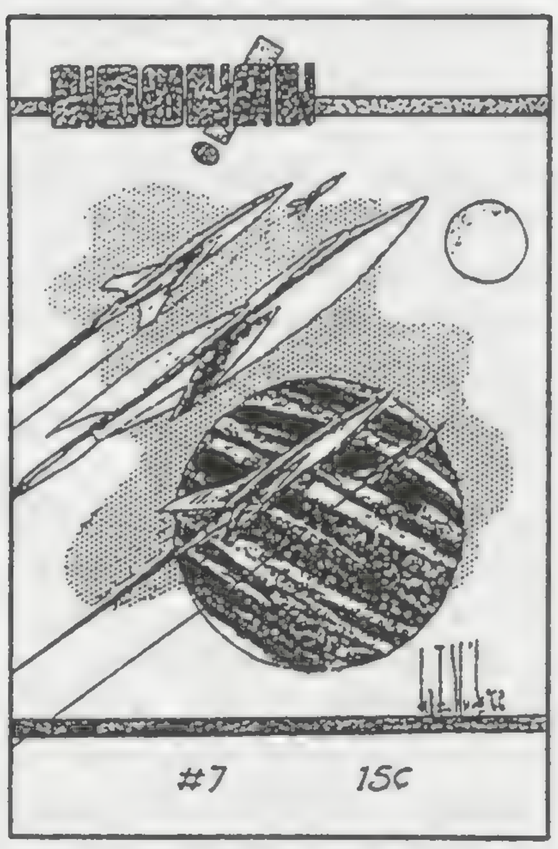
RH: Did your involvement with HOOHAH - and ultimately getting in touch with other EC collectors - eventually help you to locate more EC comic books for your collection?

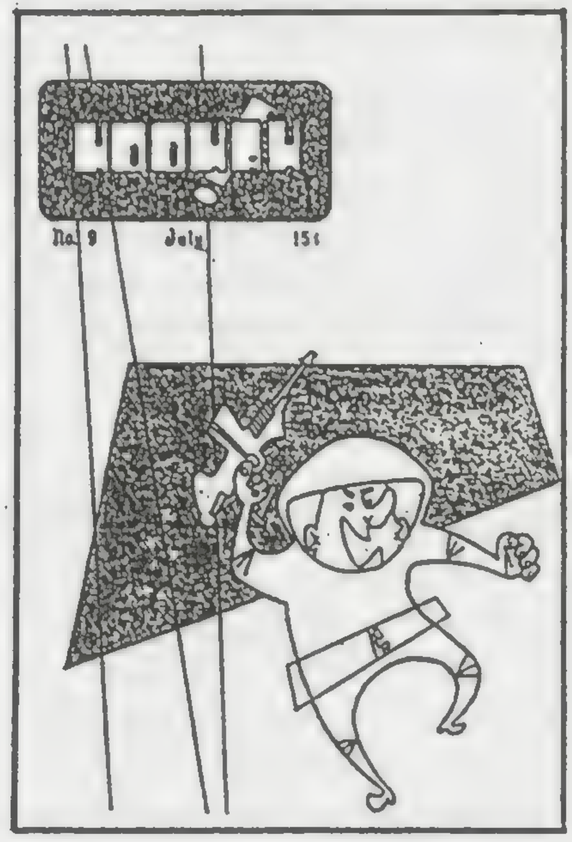
RP: What may be hard for fans of today to understand is that we really didn't have an active buying and selling market through the mail. A few copies may have changed hands but it wasn't a big deal. Most issues were only a few years old and most fans had what they needed or could get what they wanted cheaply enough. We had no concept of the future market value of what we were involved with. It was a ten cent comic of exceptional quality. The EC line was the best to ever come down the pike. But who thought fifty years ahead? The concept of some of these issues being worth thousands of dollars in the future never dawned on us. If it had we would have hoarded every copy we could get, put them in safety deposit boxes, and then retired early by simply selling an issue or two every month.

Russell Myers, a Tulsa friend of Archie's who would later go to success with the BROOM-HILDA comic strip, ran a wanted ad in an issue of HOOHAH!. Another of Archie's friends ran a multi-page ad listing issue by issue all the ECs he had for sale. His asking prices ranged from fifteen cents to $2.50, and the latter seemed to be pretty expensive at the time. I know I didn't buy any. I don't know that anybody did.

RH: What was the most you ever paid for an EC comic book?

RP: To the best of my knowledge, ten cents. Unless sending Gaines fifty cents for SHOCK ILLUSTRATED #3 counts. Like I said, we collected when there was a supply of issues that could be easily collected.





RH: What happened to cause the end of HOOHAH!?

RP: Mostly the end of EC. Oh, we hung on past the end of the comics era, but as EC titles decreased there was less to write about. When there was only MAD left, Feldstein was right. We would have become a journal devoted to what was wrong with the latest issue of MAD instead of what was right with it. I would have liked to have gone on with it because it was part of me and a link with the EC that I loved. But the content would have gone downhill. We would no longer have the freshness of the latest comics news, the fun of divulging such secrets as "What is Potrzebie?" and certainly Larry Stark could really only write one "Elegy" for us. Now today's EC fanzines are a horse of a different color. They can view the EC era from a historical perspective. They can get reflective interviews with the artists that are still around. Of course they can go far afield at times. I even heard that one EC fanzine - that shall remain nameless - has even stooped so low as to interview an EC fanzine publisher. Talk about desperate for material! But HOOHAH! was topical. The past was too close to it to really lend itself to historical analysis, and its present had become too narrow a field.

RH: Did you have a complete collection of EC comics by the time HOOHAH! finished up?

RP: No, never did. Guess I never really tried all that hard. I think at the end I had all but maybe, just guessing, a dozen. That's New Trend (horror, etc.). I never really got into collecting the Pre-Trend stuff and just kept what I would run into at Terry's from time to time. I think before he died even Archie was short two or three issues.

RH: What happened to your collection Ron?

RP: Well, I've already given credit to my parents, so I can't say, like some people, that my Mother made me throw them out. And I certainly didn't pull a stupid stunt like Mike Beistle who literally tore up his collection when a girlfriend of the moment ridiculed him for reading comic books at his age (yeah, 16 is pretty old to be reading comics alright).

What happened is that I boxed them up before I joined the Army and left them squirreled away in my Mother's garage. Three years later, when I got out of the Army, the boxes were gone. I still found a box with the Picto-Fiction and a few New Directions, but the bulk of the collection disappeared. I'm positive my Mother wouldn't have touched them. Unfortunately during my absence my Mother was remarried to an alcoholic. I'll be forever convinced he discovered them one day and sold them all for the price of a bottle.

RH: How did publishing HOOHAH! impact your life, if at all?

RP: As it turns out it had an enormous impact. Getting involved in EC Fandom simultaneously led me into the much larger world of science fiction Fandom. I joined FAPA, SAPS, and was even a member of The Cult (only 13 could be members at any one time). What I learned mimeographing HOOHAH! carried over into producing many hundreds of fanzine pages. And because the fannish apas allow for a lot of personal exchange, covering a wide range of topics far beyond science fiction, I learned a lot from older and wiser fans. This process of writing to and for an audience provided an outlet for writing. Your writing improves with practice and the resulting feedback helps one to learn and improve their skills even further. So, like the Army, it was a growing up process.

Then there was my association with Archie Goodwin. When Archie took over as Editor of Warren's CREEPY (and launched EERIE and BLAZING COMBAT) it was a foot in the door opportunity for me to write horror stories for the Warren mags. Archie approached it almost as a satire of EC, or at least a tongue-in-cheek approach since they were figuring their market to be 10 and 12 year olds. And I liked that same tongue-in-cheek approach. In some of our Warren stuff the "bad" guy wins.

I remember Archie didn't like the ending to my first story titled "and then all the lights went out" because a lot of would-be contributors seemed to take that approach. So he changed the ending and bought it anyway. What are friends for? Conversely I did a story about a werewolf who survived being shot with silver bullets because he wore a bullet proof vest. Archie was impressed with the

CREEPY'S LOATHSOME LORE!
MAXIMUM EFFORT!
The BLACK DEATH!
ART BY JOHN SEVERIN-SCRIPT BY RON PARKER
ART BY ROCCO MASTROSERIO/SCRIPT BY RON PARKER
ART BY MARTY STALLMAN/SCRIPT BY RON PARKER

concept. "I'm surprised EC never thought of that," he wrote me. I did a few scripts for Warren even after Archie left, but I was never really comfortable with fiction. I never had any illusion that full-time comics writing was in my future. But when you've sold stuff you figure you must have some talent. The question is where best to apply it. And that's about the time I discovered thoroughbred horse racing.

A friend took me to the track one day. It was either Bay Meadows or Golden Gate Fields since I was living in the San Francisco Bay area by then. I made a $5 bet on a horse, and he placed! Forget how much I made. It wasn't a great deal, but I was hooked on the sport. Then as I got into it and read some of the trade magazines it seemed to me that this was a non-fiction field I could handle. The question was how to break in. Well, one day an up-and-coming jockey who was getting a lot of media attention disappeared. Turns out he was simply too young to handle the pressure and he went home to Louisiana or someplace like that, but his disappearance caused quite a stir and it seemed like a story I might sell. So I called the Editor of THE THOROUGHBRED RECORD, which was the elite national magazine at the time, gave him a verbal synopsis, and he assigned me to write a piece. That got me in the front door of a prestigious magazine so I was able to sell them stuff periodically from then on. I was able to write for various thoroughbred magazines over the years as I saw something that would fit their publication. It was kind of fun.

Unfortunately most of the magazines I once wrote for are gone. It's simply not as big a market as it once was. So I do very little writing these days. But since it was always an avocation as opposed to an occupation, I can't play the role of starving writer.

RH: What is your occupation these days?

RP: Actually most of my adult life has been in accounting. Originally I thought I was going to be a linotype operator. That was my high school major, and supposedly I was going to get to go to a printing school when I joined the Army. Except once they got me no one could find anything in writing about sending me to printing school so they shipped me off to supply school and the Corp of Engineers instead.

I was disappointed, of course. I've always had printers ink in my blood. I guess that's why I enjoyed doing HOOHAH! and all the other fanzines I did. But it worked out. Nowadays hardly anyone remembers what a linotype machine looks like, let alone need an operator. When I got out of the Army my first job was running an offset press for a firm in Tulsa, but I also helped with accounting projects. Was good enough at it that I took some classes and accounting became my full-time vocation.

About six years ago I was unhappy with the firm I was working for and in my search of the Want Ads, I ran across an ad for an accountant at a cemetery! Now you have to admit that something like that has to appeal to a true EC fan. Still, I didn't answer the ad right away. I kept it on my desk for maybe a week or two, then finally decided to call to see if it was still available. It was. After a couple of interviews I got the job, which was to function as an accountant but in essence to also be #2

man to the owner. So I got to get involved in a lot of different aspects of the cemetery business. A couple of years later the owner sold out to a corporation so he could retire and since I was already in place it was logical for the corporation to name me the General Manager. And since they don't interfere too much I can pretty much run the place as I see fit. I still marvel at how the twists and turns of fate led an EC fan into the job of running a cemetery. I only wish Bill Gaines had lived to see it.

RH: Are you single or married?

RP: Married. My wife, Ellen, and I recently celebrated our twentieth anniversary.

RH: What does she do?

RP: She works at home as a thoroughbred pedigree analyst. Interest in thoroughbreds is how we met. I also do a little writing and all the production work for her monthly newsletter. So actually I'm still publishing a "fanzine."

RH: Does she mind you collecting all this EC related stuff? Has she read any ECs?

RP: Well, she's always liked horror. And I think she appreciates that the fannish experience led me to some unusual friends, such as Robert Bloch, who wrote "Psycho." And I think the fact that HOOHAH! Is still held in such high regard after all these years impresses her, or at least causes her to realize it was more than just a "kids" pastime. So from that standpoint she learned to also recognize that ECs were something more than a bunch of comic books.

She's read some of the stories courtesy of the Russ Cochran's reprint collections, to the extent that sometimes when we would watch the TV "Tales From The Crypt" she would remember reading the story it was based on. Once or twice she even remembered the artist who did the original. So I guess I made a fan out of her. Not a fanatic, of course, but a fan. The quality of EC itself played a major part in establishing that interest.

RH: Looking back on your long involvement with EC and EC Fandom, are you happy with the way things turned out?

RP: Pretty much. Obviously we'd all like to change some things. I'd like to have squirreled away thousands of ECs - purchased at ten cents a copy - in a bank vault. Then, today, when I needed some cash, I'd just go get a copy and sell it.

But overall I can't complain too much. And I still get a kick anytime I see some kind word about HOOHAH! because I never set out to create a "legend." I was just a young kid with some talent and a love of EC who wanted to express that love affair. I got lucky in getting together the best EC fans of the time to contribute. Certainly I persevered in putting it out, but it was simply something that was happening then. For people to recall it in fond and often glowing terms damn near a half a century later, well, that's just remarkable. It gives me a feeling of having created something special. So today's compliments reinforce that pride of accomplishment and, in quieter moments, cause my mind to wander back to those days when I could count on spinning a comic book rack and finding the latest issues of EC's brilliance. I sometimes wonder if Feldstein gets that kind of feeling when people fondly recall his work after so many years?

RH: Anything you wish you could have done differently with HOOHAH!?

RP: Well, as we discussed, the mimeograph was our publication medium of the time. One had to type stencils and I had to trace artists drawings onto stencils, hoping what I did looked like what the artist drew! As Archie commented in his intro to THE BEST OF HOOHAH!, "in the age of instant photo-copying, the idea of

HOOHAH!
NO. 8

Archie Goodwin's original pencil drawing for the cover of HOOHAH! #8, which Ron Parker traced over to a mimeograph stencil before printing.

scratching through the waxed (?) surface of a mimeo-master with a stylus to trace a drawing originally done in pencil or ink seems quaintly barbaric. It wasn't. It was plain barbaric."

Compare that to today's desktop computer publishing programs. Scanners, color photographs, fonts and design styles to do almost anything. A HOOHAH! with those kinds of tools at its disposal would have been a thing of beauty and a monumental tribute to EC. Where the hell was Bill Gates when I needed him?

RH: If you had a time machine, and could go back in time and change only one thing in the history of EC, what would it be and what effects do you think it would have had on EC's history?

RP: My time machine would land at some point in the early life of Frederic Wertham. We would then somehow direct him into a career as a dentist, or an accountant, maybe even a funeral director. Anything but a psychiatrist. Hell, while we were at it we would make him an EC fan. You know, Wertham wrote another book. This one was about the amateur press, and he actually liked fanzines (THE WORLD OF FANZINES, published by Southern Illinois University Press in 1973 - ED) Maybe if HOOHAH! had started earlier we could have shown him the virtues of ECs.

Wertham's articles and book weren't the only thing responsible for the downfall of horror comics, but they were the catalyst that alarmists delighted in. I'd get rid of these people too. But as you said, I could only change one thing. So Dr. Wertham seems like the best choice. Given that, we would like to think there would never have been any Senate hearings, any censorship mentality, no distributors returning unopened bundles of comics, and no cries of how comics were perverting America's youth.

This of course means that EC would have continued to roll merrily along. And so, of course, so would have HOOHAH! Now I don't know what Feldstein might think about this wish. The man was writing what, eight bi-monthly titles, or roughly a story every other day. To keep up the pace and the creativity over a period of additional years seems like an impossible dream. So give me one more wish and enable Al to have been able to sustain that, at least for a few years longer than what we did have. Maybe he could have gotten Stephen King to help him; he seems to write an entire book every week or so. A couple of EC stories a week shouldn't have been a big deal. Besides, I think I read somewhere that King was an EC fan anyway (yes, a big one-Ed). It would have been a natural addition.

But I guess in a way, all things are meant to happen the way they happened. So without Rod Taylor and his time machine, we're left with fond memories of what was.

Maybe Larry Stark summed it up best at the end of "Elegy."

"They will not," he wrote, "be easy to forget."

END

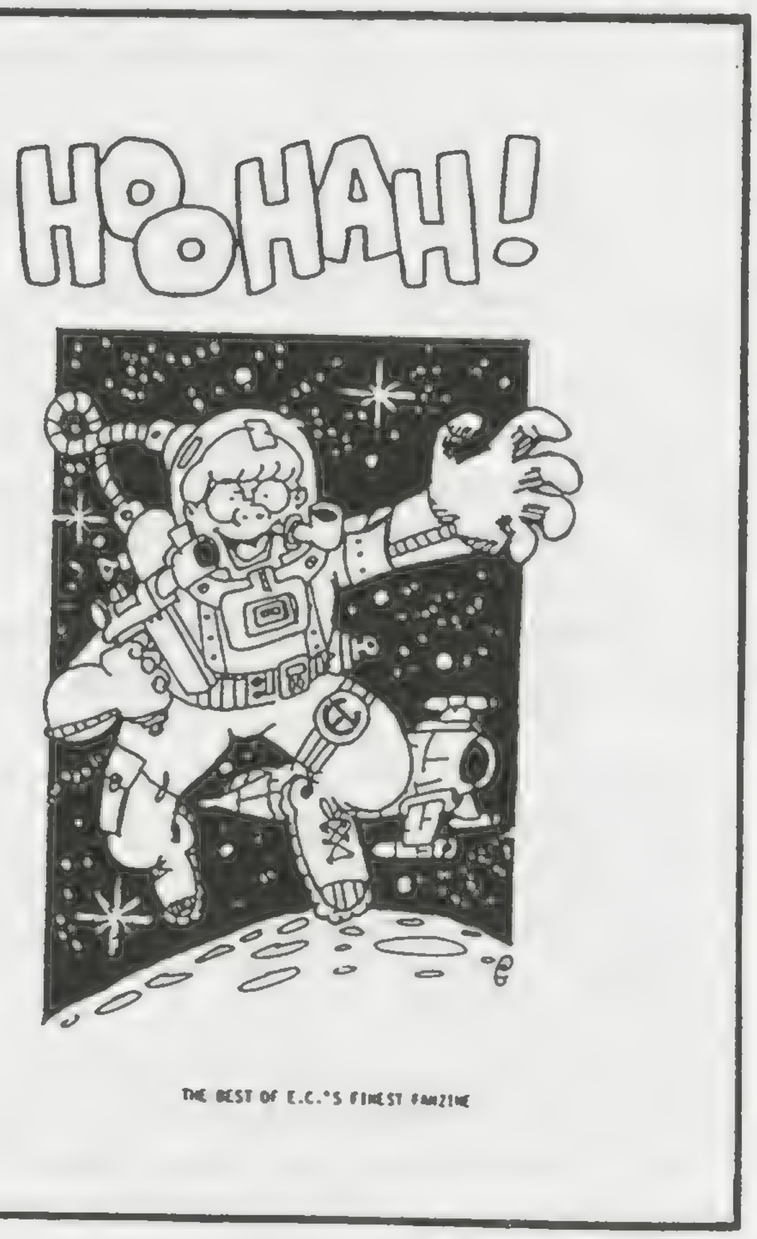
This compilation of THE BEST OF HOOHAH! won't last much longer! Order yours today, before they're all gone, at this special price of: $25.00, postpaid. It's a must have for EC FAN-ADDICTS everywhere! Don't miss out! Buy it!

$25.00

THE BEST OF HOOHAH!

Send payment to:

Ron Parker
3974 South Coral Court
Byron, CA. 94514



THE HORRIBLE COMIC STORY BEHIND THE HORROR STORY COMIC BOOKS!

By Roger Hill

MAD comic book imitations began in late 1953 when the St. John publishing company entered the arena with WHACK #1, cover dated October. Other publishers followed in abundance during 1953 to 1954 producing such titles as BUGHOUSE, CRAZY, EH, FLIP, FROM HERE TO INSANITY, GET LOST, MADHOUSE, NUTS and WILD. By late 1954 most of these titles had failed and were gone from the newstands. When Bill Gaines and Harvey Kurtzman converted MAD from comic book to magazine format during the Spring of 1955, the same publishers were watching closely with baited-breath, and soon followed EC's lead once again, just as they had before.

One of the earliest imitations of the new MAD in magazine format was called LUNATICKLE, with a subtitle heading of "Lunatic's Home Companion," and a first issue cover dated February, 1956. The indicia information reveals that this magazine was published by Whitestone Publications, Inc., located at 67 West 44th Street in New York City. Additional research has proven that this particular address is identical to the indicia address used by Fawcett Publications during the 1950s. The unusual thing here is the fact that the writing and art staff on LUNATICKLE had no resemblance at all to the Fawcett staff of talent, but just happened to be located in the same building together. As you shall see, the presence of LUNATICKLE plays an interesting role in the history of EC comics. Let's examine this first issue.

The block lettering used for the magazine's cover logo is simple enough and gives the reader a first glimpse of LUNATICKLE's adopted mascot -"The Loony Bird." The contents page reveals most of the writers and artists involved and lists the Editor as Myron Fass. Assistant Editor was Pat Kahn. Myron Fass - a seasoned comic artist himself since the early 1950s - is shown on the contents page in a cartoon that depicts him cracking a whip over the heads of writers and artists working under him. A number of artistic people were involved with this first issue, including such stalwart comic veterans as Lee Elias, Ross Andru and Mike Esposito (using the Mike Ross pseudonym name), Russ Heath and Joe Kubert. It was a pretty good lineup of talent.

Fass himself contributed a few pages of art, including a single page short titled "The Birth of the Loony Bird," which explains the origin of LUNATICKLE's feathered mascot. It's interesting to note that one of the panels on this page depicts the Loony Bird sitting behind a desk with a sign that reads "EDITOR." Behind him are shown various covers of competitor's magazines, including what appears to be actual reproductions of the covers of MAD #4 and #11, now with logo titles changed to "MID" and "MUD," respectively. The caption underneath reads "Watch for Loony, on the covers of the future Lunatickles! He's your only insurance against copycats, imitators and mainly, inferior competitors."

While LUNATICKLE #1 is not of great importance to this article, I felt it necessary to give our readers some general information about the first issue, before diving into the second issue, which is of up most importance to this article and to EC fans as well. This second issue of LUNATICKLE turned out to be their last and is cover dated April, 1956. The issue sports a new logo design, without the Loony Bird mascot. In fact, the Loony Bird was totally absent from this issue, along with Editor Myron Fass, who had now been replaced by Joe Archibald; another veteran of comic books. It would seem that Fass and the "Loony Bird" mascot idea were both scrapped. The new editor, Archibald, was probably the oldest

Watch for Loony, on the covers of the future Lunatickles! He's your only insurance against copycats, imitators and mainly, inferior competitors!

LUNATICKLE

LUNATIC'S HOME COMPANION

No. 2 25¢

member on the Whitestone staff having been born in 1898. He first entered the publishing field during the 1920s working as a newspaper reporter, writer and gag-panel cartoonist for various syndicates and magazines. He ventured into the comic book field in 1928 doing filler pages for Dell's THE FUNNIES, and in 1935 wrote and drew the "Tinker Twins" for National's NEW FUN comics. Reportedly, his last comic book work was on Supermouse for Pines Publishing in 1958.

LUNATICKLE #2 had the same basic stable of talent present that had worked on issue #1 except for the absence of Russ Heath, and the addition of Bob Powell. Powell, a comic veteran since 1939, had a style well suited for satire work and in fact had previously contributed to FLIP (another MAD comic imitator) for Harvey Publications just two years earlier. After LUNATICKLE folded Powell went on to work for other MAD imitators and eventually wound up on the staff of SICK magazine under Editor Joe Simon during the 1960s. Lee Elias had been working in comics almost as long as Powell and provided a beautifully rendered cover painting for this second issue depicting Napoleon Bonaparte buying flowers from a flower girl (who looks just like The Mona Lisa) sitting in the center of Times Square, as on-lookers watch and apparently go crazy. Not exactly a cover that would excite laughter from anyone, but probably okay for a magazine called LUNATICKLE.

Now we come to the main event, so to speak. The real reason why LUNATICKLE deserves mention here in the pages of EC FAN-ADDICT FANZINE. Inside this second issue is a ten page story called "The Horrible Comic Story Behind The Horror Story Comic Books." This tour de force, is also drawn by Lee Elias - a veteran of pre-code horror comics himself - who poured a great deal of effort into this special presentation of the events surrounding the rise and fall of horror comics in America. This story, reprinted here for the first time in forty-eight years will undoubtedly produce a few chuckles from those horror and crime comic aficionados who read it. Jack Mendelsohn is credited with writing the story, which clearly lays blame on William M. Gaines and his EC comics company for the birth and death of horror comics.

Coincidentally, Mendelsohn worked for EC just a few months prior to writing this satire and had been a comic book veteran since the late 1940s when he started out writing funny animal stories for National/DC's ANIMAL ANTICS. As a freelancer he also provided scripts for Standard's SUPERMOUSE COMICS and wrote Archie and Superduck stories for Archie Publications. From 1948 to 1956 he wrote for a variety of Dell character comics including ALLEY OOP, BEETLE BAILEY, BULLWINKLE, CAPTAIN AND THE KIDS, FRANCIS THE TALKING MULE, HI AND LOIS, and others.

Busy Arnold's Quality Comics was the next stop for Mendelsohn where he provided scripts on the BUSTER BEAR, CANDY and MARMADUKE MOUSE titles before shifting over to Ziff-Davis in 1954. Al Feldstein hired Mendelsohn in the Fall of 1954 to take over the writing chores on EC's own MAD imitation - PANIC. Most of the stories in PANIC #7 through #12 were Mendelsohn's work. The last contributions Mendelsohn apparently made to four-color comics were stories for the TIPPY TEEN title, published by Tower between 1965 to 1967.

Rendered in beautiful shades of Craftint-graytones, "The Horrible Comic Story Behind The Horror Story Comic Books" depicts many of the actual characters involved during the final days of horror comics. This includes the publisher of "ECHH Publications" known here as "Samuel Grisly," and whom shares a crude but obvious similarity to that of Bill Gaines. In the opening two-page spread, Grisly is seen at extreme left, wearing a turban and playing a horn in "Svengali" fashion, as the plotline on a wall-chart snakes upward showing increased sales and profits with horror comics. Even EC's Editor, Al Feldstein, gets a nod of recognition in the story and is introduced

Jack Mendelsohn

partially by name on page 9 as "George Frankenstein, the new Managing Editor." Most EC fans should recall that when Al Feldstein drew covers for PANIC, he occasionally signed them "Feld" accompanied by a drawing of a beer "stein," hence, the similarity to Franken - "stein." Makes sense eh?

As far as looks go, the only characters who really look pretty close to their real-life counterparts are Senator Estes Kefauver (now renamed Egbert Keepoffer), President Eisenhower, Sir Winston Churchill, Joseph Stalin and Senator Joseph P. McCarthy. These last four political figures, shown on page 12, don't really belong in the mix

here, however, it is amusing to see them reading horror comics with ridiculous titles. Whether or not the "GHASTLY GASSERS" comic book shown being held by Eisenhower is a direct hint at the identity of Gaines' top horror artist - Ghastly Graham Ingels - is anyone's guess, but more than likely it is. Even Churchill is holding a comic with a title that is indicative of one of EC's actual horror story titles; "A CREEP IN THE DEEP!" (illustrated by George Evans - THE HAUNT OF FEAR #16, Nov.-Dec., 1952).

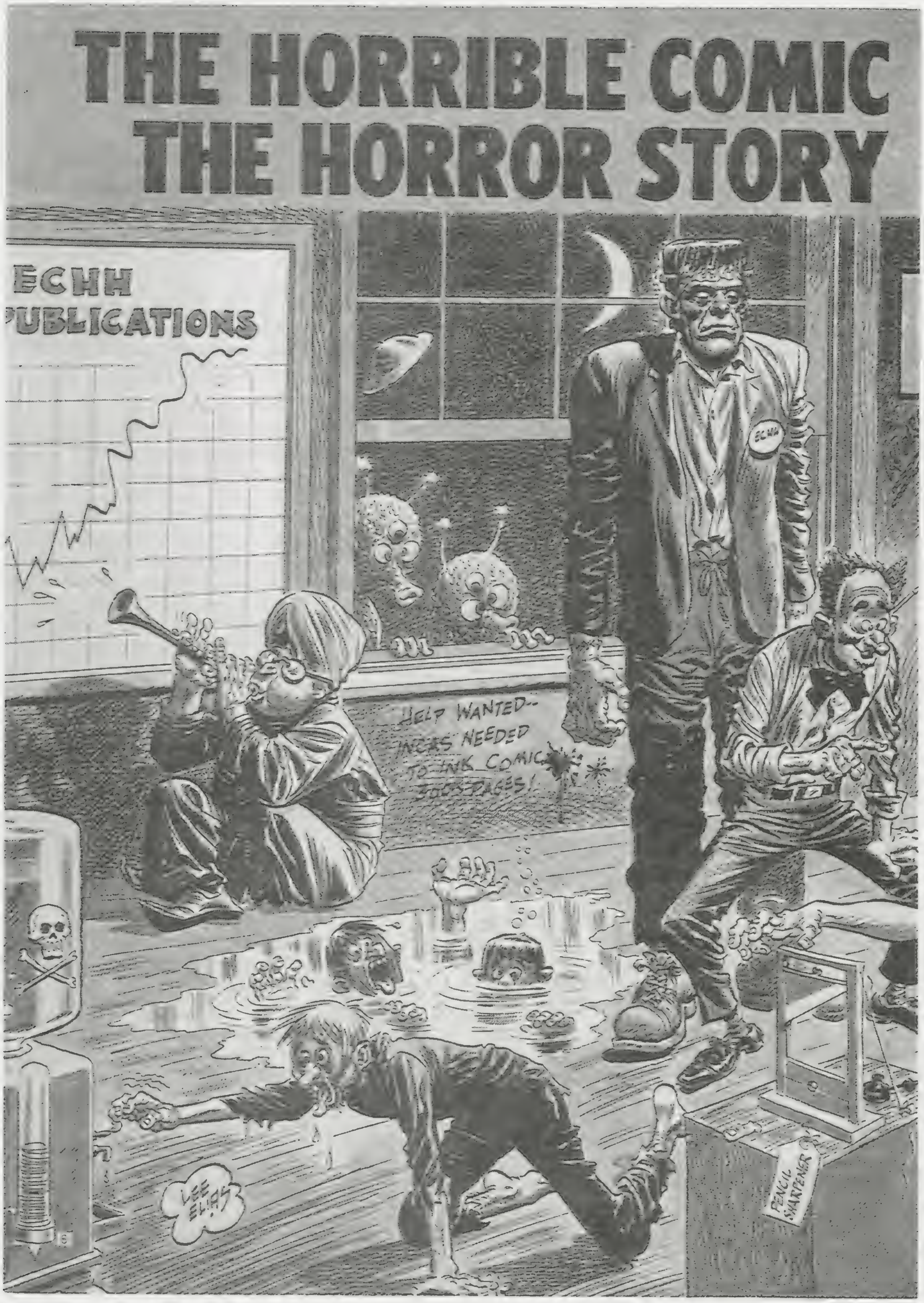
Dr. Wertham makes an appearance in the story, introduced as "Doctor Frederick Von Werthless," depicted as wearing a white coat, monocle, sporting a beard and speaking with a Viennese accent. The accent of course is the only physical trait even remotely resembling the doctor. Last, but certainly not least, EC's popular horror host, The Old Witch herself, makes an appearance in two panels at the bottom of page 14 and is referred to as "a top contributor to Sam Grisly's horror book." What's even more amusing perhaps than the characters in this story are the hilarious horror cover title changes, shown on pages 11 and 12, and drawn in great detail by Lee Elias. Elias, who just two years before had produced for Harvey Publications, some of the most intense, horrific comic covers ever seen on the newsstands, must have enjoyed the opportunity to parody his own efforts. These covers are pure genius, and are guaranteed to arouse laughter from those who appreciate horror comics of the 1950s.

The last panel of this story, no doubt the most indignant of all towards Bill Gaines, takes us "inside the Senate Chamber," where "Sam Grisly" is being boiled in a large pot. One can only imagine how Bill Gaines felt about this story at the time it appeared, just two years after the Kefauver hearings. He couldn't have helped seeing it or at least hearing about it, being the kind of publisher he was. Knowing Bill, he may have actually gotten a few laughs out of it. But then again, he could have very well been annoyed by it.

While LUNATICKLE #2 reminds us, in a satirical way, about the battle Gaines fought and lost in 1954 against censorship, every book written about the history of comics over the past thirty years tells us that in the end, he actually won the war. Can there be any doubt that Bill Gaines had the last laugh on all of the critical participants in this story? At this point in time, nearly fifty years after the demise of his beloved EC comic books, Gaines is the only publisher who actually lived to see most of his entire comic book output reprinted and preserved again and again and again in a variety of formats, including oversized black and white portfolios, paperback books, hardcover books, comic books, several movies, a TV series, etc. etc. For those accomplishments and successes, you can be sure that Bill Gaines was a very proud man during the latter years of his life.

Gaines will always be remembered as a giant voice in the industry who stood up for horror and crime comics and took responsibility for what he was publishing. His legacy will endure for many years to come.

THE HORRIBLE COMIC STORY BEHIND THE HORROR STORYCOMIC BOOKS begins on the next page. Enjoy!


THE HORRIBLE COMIC
THE HORROR STORY
ECHH
PUBLICATIONS
HELP WANTED--
INKERS NEEDED
TO INK COMIC
BOOK PAGES!
BAH
LEE ELIAS
PENCIL SHARPENER

STORY BEHIND COMIC BOOKS!

This, then, is the true tale of the Comic Book industry's brief but shocking plunge into the Witches Brew of guts and bloodshed.

Presented herewith is an authentic documentary of how it came about and how it sailed – And *how* it ended!

The names, dates and places given are all factual and for real! Any reference to certain persons is strictly intentional.

Only the prices have been changed because it's after five o'clock!

(the editors)

In the Summer of 1952, the Comic Book Industry is in the worst slump of its brief history. Sales are slipping, stocks are dropping, readers are vacationing, and creditors are hounding! Newsstands all over the nation are glutted with bales of unopened comic books! Everywhere, it is Unhappy Returns of the Day!

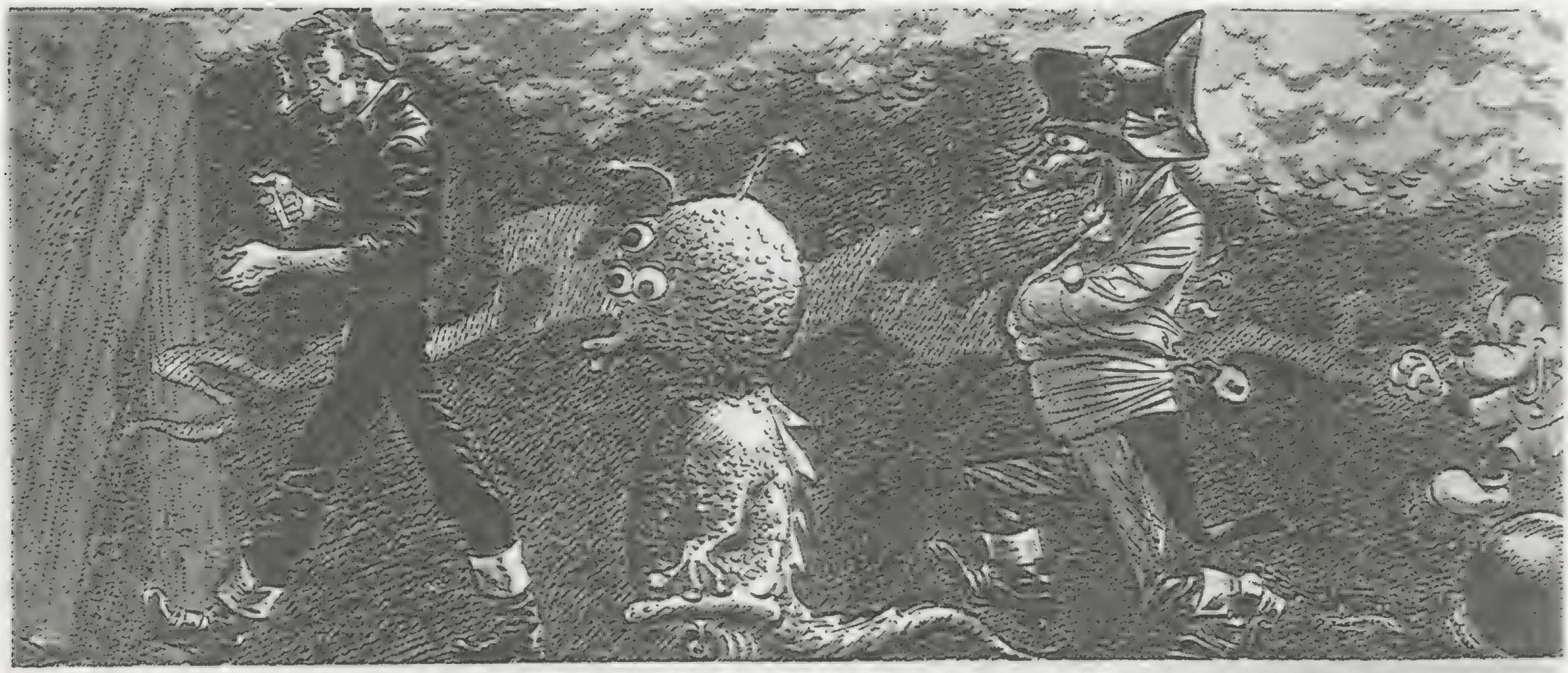
(We could say more here, but we haven't the heart).

The asthmatic snore of a thousand news dealers trumpet the funeral dirge of an industry! . . . (Doesn't Jimmy Cannon have a patent on this sort of writing?) In plain English, the horrible part of it all is. . . . Horror Comics just *ain't* selling!

In an office, high above the teeming streets of a big city, Samuel Grisly, comic book publisher, contemplates the sidewalk, thirteen stories below. It's a long drop, a bigger one than his comic book sales.

He's debating with himself. Should I plunge, or shouldn't I plunge?" After three hours he reaches a decision. "I'll do it! It's the only way out! I'll show them all, even Dr. F. Werthless, that I'm no coward! I will make them remember Samuel Grisly.

And like the man of his word that he is, Sam Grisly *does* plunge. He plunges the handle of the interoffice communication system on his desk, and a muffled explosion is heard in the next room. . . . This is a momentous occasion. . . . Don't go out for a sandwich, or anything! You won't want to miss a bit of this, for it is the horror comic business about to be launched in a sea of red corpuscles, broken clavicles, raided crypts, vampires on parole, and other fiendish flotsam too horrible to mention. Hear the bats? Is it any wonder that Sam Grisly holds a dismembership in the Jolly Ghoul's Club?



And into his private office, file some of the most astute minds in comic books. Here they are in order of their appearance: Archie Anderson, TEEN-AGE DIVISION; Brizaff, SCIENCE-FICTION; Napoleon Boneypart, SATIRIST. . . .

And Mickey Mazeltov, Director of KIDDIE COMICS; Tony Carlucci, alias "The Cooch!", CRIME COMICS; Elsie Pushover, ROMANCE. Then, Ernest Hummingbird, ADVENTURE Editor. Finally, Elias Pious. BIBLE COMICS.

"Gang!" he addresses the group, the public will no longer buy Humor, Adventure, or Romance! Well, we have just gotta be different, that's all! Hep!

They don't want namby-pamby stuff! They want GORE and VIOLENCE, and that's what we'll give them, by George! We will pull out all stops! Sam Grisly will sell comics!

"Gang, meet George Frankenstein, the new Managing Editor! You all take orders from him, and we'll win!

Behind the new Managing Editor's mask-like countenance, pulsates a brain that thrives on horror and violence. He wants cannibalism and blood-letting from his staff!

DOES FRANKIE WANT BLOOD? HE SURE DOES! DONORS PLEASE APPLY!

His writers work far into the night, digging up research for story material. Frankenstein personally supervises the spade work, for REAL!

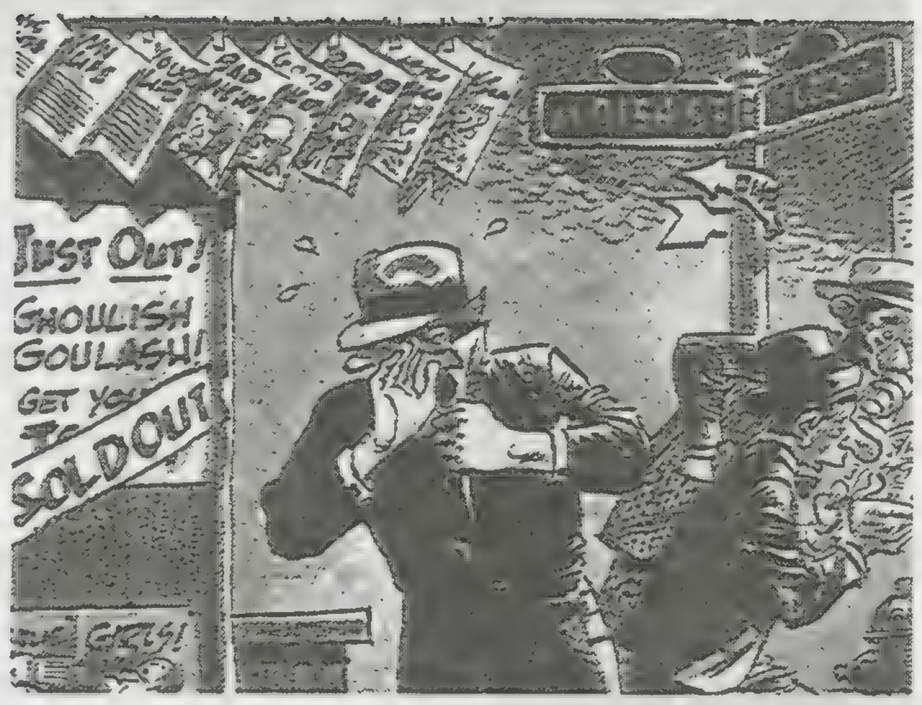
His artists search the dregs of the city for gruesome models. They are not satisfied with the horrible treasure they dig up, so they solve the problem by sketching one another. How horrible can you get?

And everybody cooperates! Even Igor Beevor, the office boy, helps in the evil operation by running out for fresh bodies on nights the crew works late. Igor raids the morgues, and the lonely, old graveyards.

Anyway, Igor tries to help in his simple-minded way. Frankenstein gets very impatient when he brings in a specimen that is very much alive, any way you look at her. But Sam Grisly made it very plain you couldn't sell wishy-washy Romance!

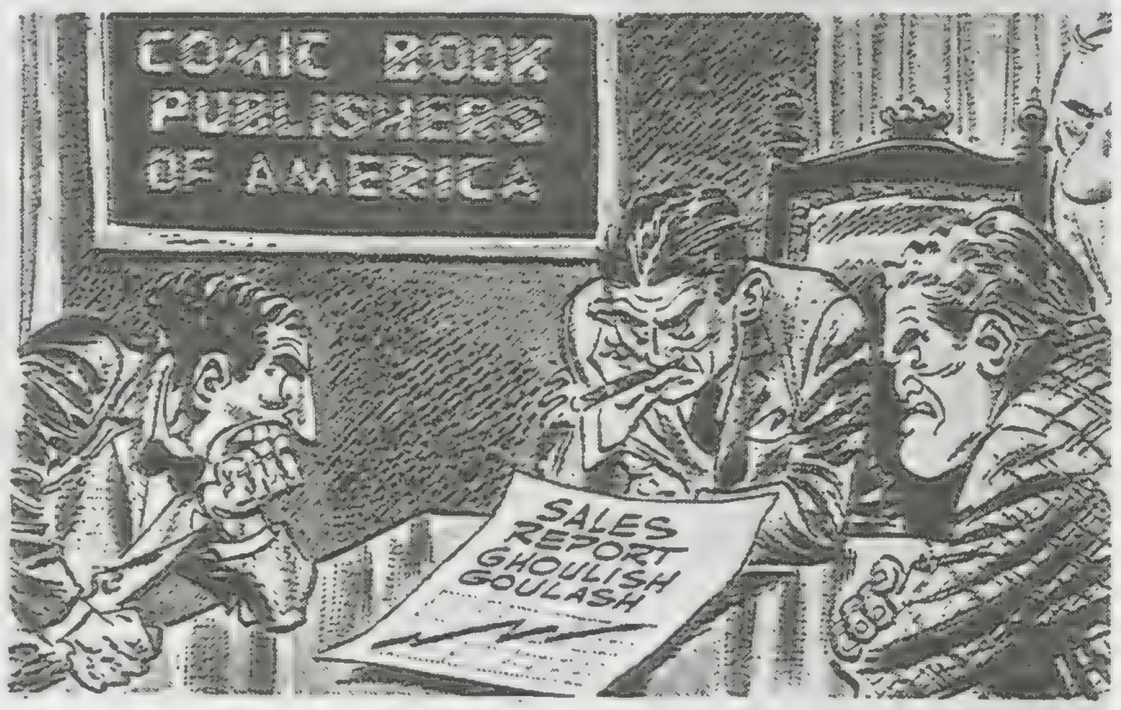
Finally, Issue Number 1 of "GHOULISH GOULASH" is ready to go to press. The general reaction in the editorial department of Echh Comics seems to be full of fiendish optimism and they are certain that this comic will be a screaming success. You can easily see that they are sold solid! . . And they had better be, for no person in his right mind will argue policy with George Frankenstein, not unless he wants to find himself with his head under his arm some weird night, and sharing a nice, cozy crypt with one of the long departed. Comics must sell again. They MUST! They WILL!

The first issue hits the newsstands and amazed citizens get their first glimpse at its lurid, shocking, reeking pages. Being normal human beings, they are knocked off their pins. They can't BELIEVE it, won't believe it! They stare, goggle-eyed! Enraptured!

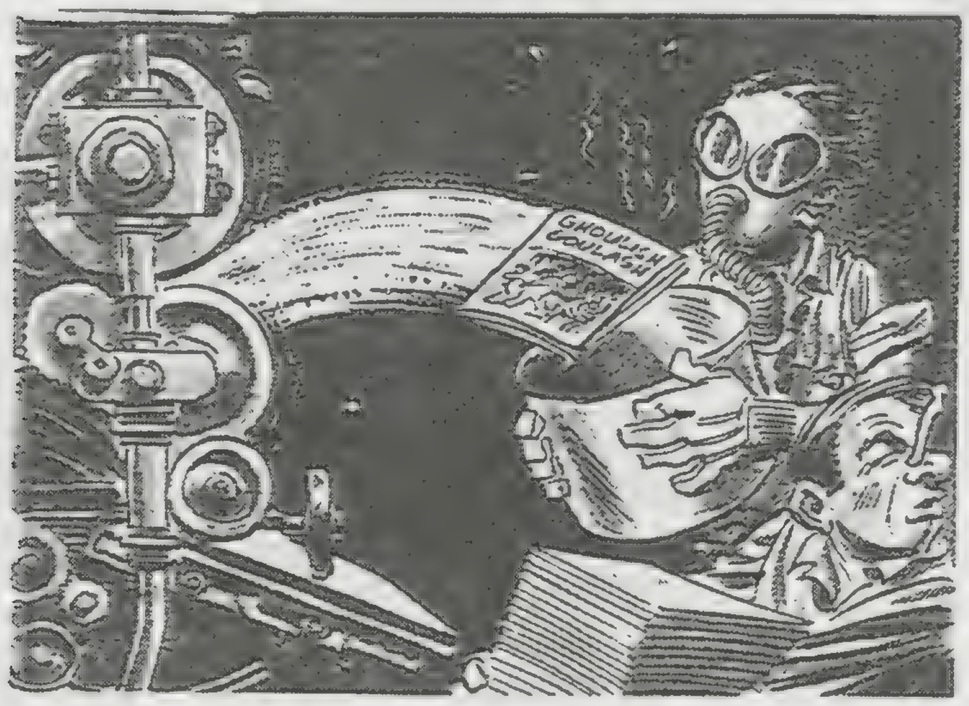


But as we said, they are normal human beings, so they rush the stand and buy it like crazy! Before you can do a take, the whole supply of Grisly's new comic is sold out! . . . The news spreads far!

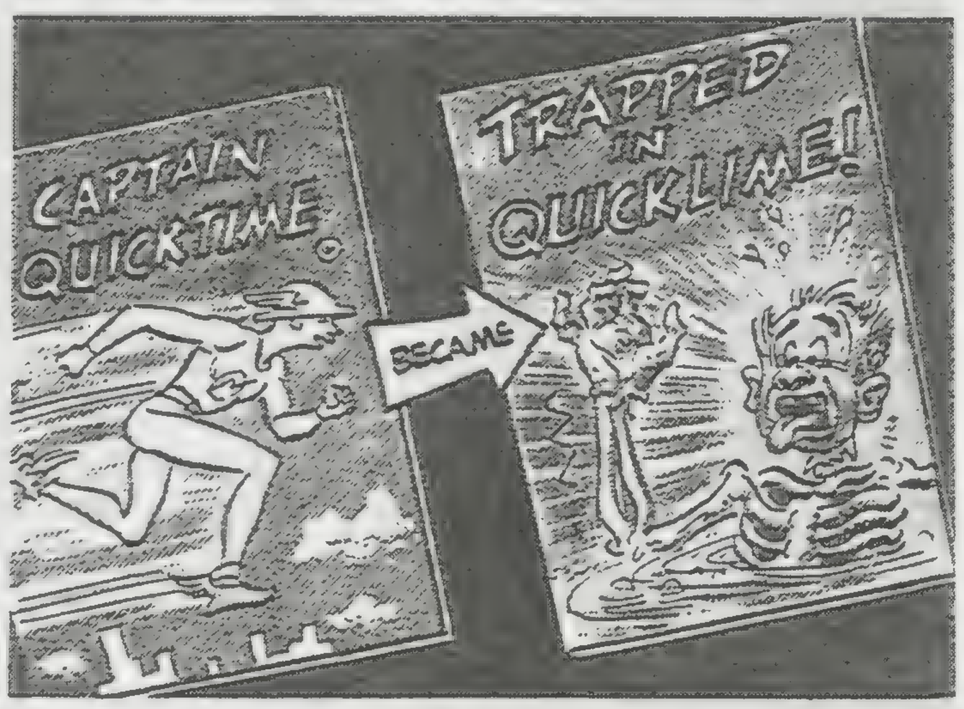
The success of Sam Grisly's Horrow Comics is firmly established, and George Frankenstein and his staff are over-joyed. Sam begins making more trips to the bank than Liberace. Money pours in as the gore runs out.



Other comic book publishers grumble over Grisly's success, and declare that such a book will have a bad affect on the youth of America. . . . They also grumble because they want some of the profits. They begin to grumble even more . . . and MORE!

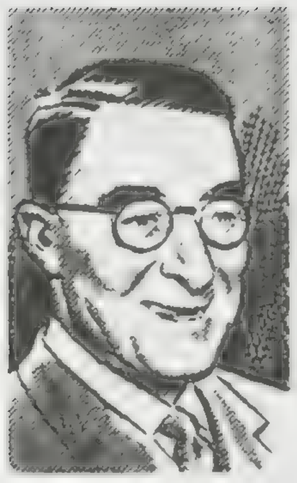


But mostly they grumble because they didn't think of it first! Soon their own presses are humming with other startling variations on the horror theme. They work day and night to out-horror Sam Grisly's comic book and send the kiddies off their little rockers, the hoot-owls out of their trees. Br-r-r-r! Glop!



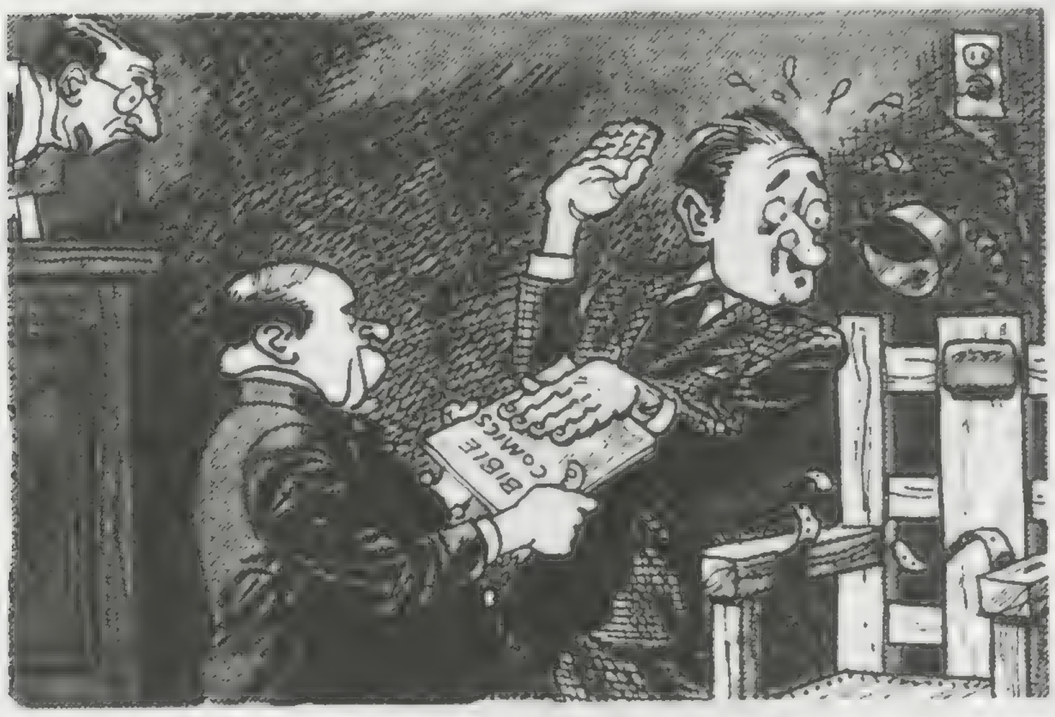
Almost overnight, the stands are glutted with hair-raising horror books, as the publishers convert even long-established titles to fit the new trend towards bloodshed, gore, and dismembered bodies. Timid souls gagged! . . . Legitimate monsters picketed!

World leaders force themselves to read typical examples of the horror publications, and are properly aroused. As who wouldn't be by pictures of half-naked women being attacked by monsters from another world, and of graves being robbed, and all such stuff like that! This pastime, by the way, is cleverly labeled *cryptography* by the shrewd Sam Grisly. As you see, Joe McC seems to be chuckling. . . . But Joe is just gloating over the opportunities he sees in the horror book to throw the book at Sam Grisly. In George Frankenstein's loathsome creation, the senator gets some real hints as to how he can conduct a rugged cross-examination. Papa Joe, now deceased, has seen some pretty professional horror in his time, but even HE shudders at Grisly's work. The whole world is aroused, even Texas.



At this point, the censors step into the picture. They appoint a committee, headed by Sen. Egbert Keepoffer, to investigate the effects of the horror comics on the morals of the readers. The senators agree that the probe is vital. Also it is getting into November, and an election is coming up!

Dozens, oodles of comic book publishers are subpoenaed, and the opening day of the momentous hearing finds the caucus room filled to overflowing with righteously indignant citizens from all walks of life, such as parents, educators, Churchmen, and psychiatrists. This is IT! Or is it? We'll find out!



The investigation gets off to a slow start, as some of the defendants invoke their rights as American citizens. They claim *ipso facto, habeus corpus,* and other sly dodges known to their shrewd mouthpieces, most of whom had never passed a corner bar!

Others, meanwhile, stand firmly on the Fifth Amendment, and defy the senators to push them off. It is a clever balancing act that also offers entertainment for the TV audience.

Old animosities, and a few new ones flare up between the rival comic book firms as each publisher battles to clear his good name, and Heaven only knows if they ever had one. Restraint does not seem to be the order of the day, does it? . . . We don't believe so!

"PLEASE, GENTLETLEMEN! THIS HEARING IS BEING TELEVISED!"

A gentle reminder on the part of Sen. Keepoffer is all that is needed to restore peace. . . . The publishers take advantage of the lull to plug gory comics before they can be censored.

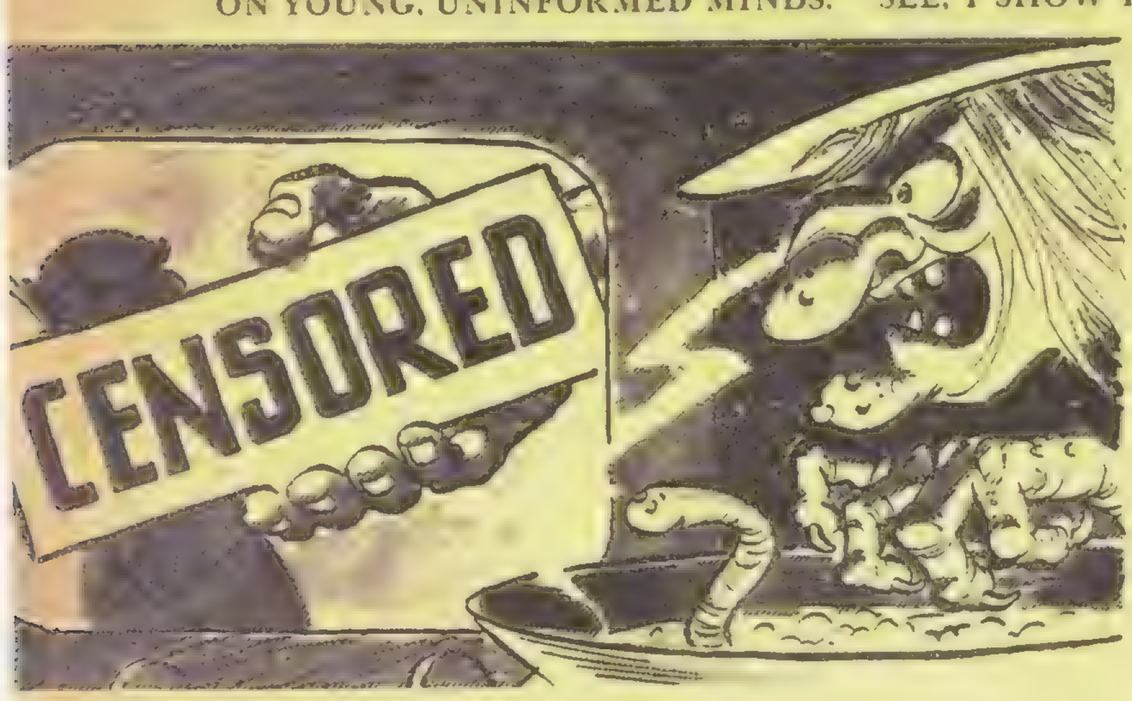
Doctor Frederick Von Werthless, a famous Viennese psychiatrist, offers his unbiased and un-asked for opinion.

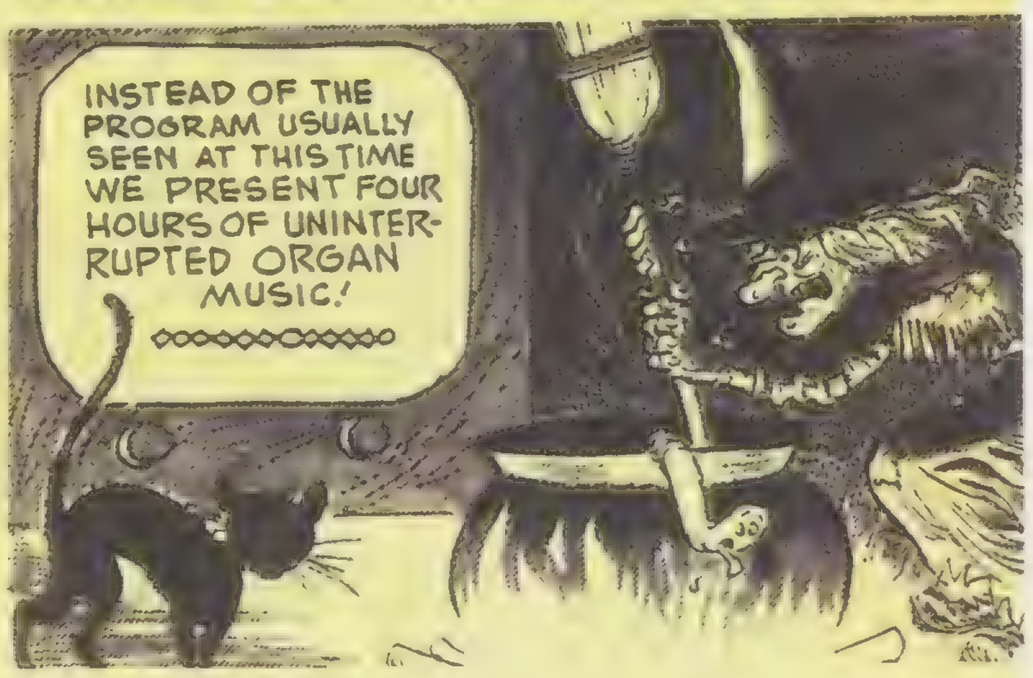
"HERE VE HAFF A TYPICAL COMIC BOOK CUFFER!" he says. "LOOKS INNOCENT ENOUGH!

TO DEMONSTRATE ITS EFFECT ON YOUNG, UNINFORMED MINDS.

BUT TO THE TRAINED EYE, NO! RIGHT UP THERE IT SAYS 'JUNG', UND VE KNOW *HIM!*

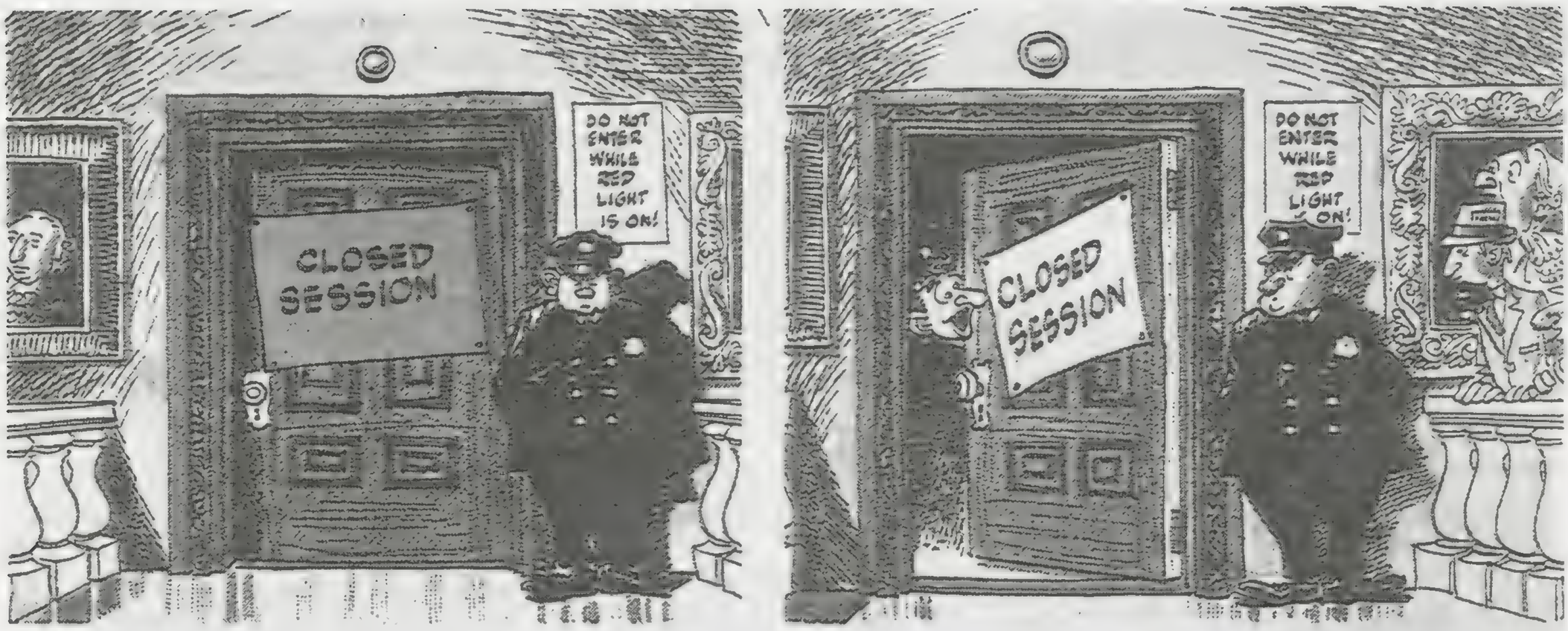
I HAFF BROUGHT A YOUNG, UNINFORMED MIND WITH ME! YOU SEE, I SHOW IT THE COMIC BOOK CUFFER, UND . . . "BLOOEY!"





At this stage in the proceedings, the authorities feel that things are becoming a little too morbid for public consumption, and they're absolutely right! Especially since the stomachs of said public are doing flips! Certain commercials are bad enough, but this offal stuff! . . . Whew-w!

And so the Keepoffer Investigation continues, shrouded in secrecy. We have one viewer here that seems to drool over the announcement over TV. She's a top contributor to Sam Grisly's horror book, and sees a hot idea for a new script. At fifteen bucks per page, she can buy a new broom.



The principals retire behind locked doors, and the remainder of the investigating committee will be conducted to the Senate Chamber, where they will examine and fumigate the evidence. . . . Two tons of chloryphyl was used!

A mob of beady-eyed taxpayers breathlessly await the verdict. After three days and a half of suspenseful waiting, an official head pops out of the investigating room and announces that the case is closed for lack of evidence!

OH, CUT IT OUT! THE WATER ISN'T EVEN WARM YET!
OH BOY! GRISLY BEAR SOUP!
IT'S DER SWEETHEART OF SIGMUND FREUD!
VENTRILOQUISM MADE EASY
MEAT TENDERIZER
SEX
HOW MANY TIMES MUST I TELL YOU? NO READING WHILE EATING!
GASP!
CONFISCATED COMIC BOOKS

"Lack of evidence?" you might say to yourself. "Why, they had enough evidence to hang the whole scurvy pack of them!" What did happen to the evidence? You really want to know, huh? Perhaps a peek inside the Senate Chamber will explain everything. Yeah! HEH! HEH!

Just look at the investigators having fun. I doubt if you ever saw such whole-hearted cooperation anywhere! Of course there will be another investigation to investigate the investigators, we're pretty sure. We can't help busting out all over again. HAH-HYA-A-A-A-H! Who IS crazy??

IN SEARCH OF: GRAHAM INGELS

It is my privilege to present our first in a series of on-going interviews with students who studied with or knew Graham Ingels during the later years of his life when he was living in Florida. Graham abandoned the comics field altogether in 1958 and for at least two years worked for the Famous Artists School in Westport, Connecticut. Around 1960 he moved to Lantana, Florida, where he lived for 31 years and taught art courses to local student-artists in Lantana and surrounding areas. For the most part, Graham had very little contact with friends or relatives after moving to Florida and remained the most aloof EC artist of them all, in terms of EC Fandom. Bill Gaines was one of the few people who could still communicate with Graham, and even in the beginning, that process was handled through both men's lawyers. Some fans, including myself, sent letters to Graham Ingels during the 1980s, trying to get an interview with him. Unfortunately, he didn't favor the idea and never responded.

It was in April of 1989 when art dealer and publisher Russ Cochran secured an arrangement with Ingels to return to the world of EC comics by doing oil paintings of the "Old Witch" character for Cochran's quarterly original art auctions. Over the next year and a half Graham turned out ten comprehensive paintings and four finished paintings depicting his famous horror host, in oils no less, for a receptive audience of fans. All of these were auctioned off and now reside in collections throughout the country (see our front cover this issue). Graham Ingels passed away on April 4, 1991 at the age of seventy-five.

This is the beginning of **EC FAN-ADDICT FANZINE's** continuing efforts to seek out and present new information about this popular artist, whose fan following continues to grow. Who was he? What was he really like? Those are the questions that fans ask again and again. Our goal is to answer them.

Interview with: Laurie Snow Hein

Laurie Snow Hein was raised in South Florida and studied under Graham Ingels in Lantana, Florida for many years. She is a mother of six, a breeder of Haflinger Horses, an art instructor, a portrait artist and nationally distributed illustrator. Recent images include gardens, botanicals and tropical regions that capture the southern landscape along with garden gates and pathways from her travels. A member of the Atlanta Portrait Society and the Portrait Society of America, Laurie is actively painting commissions and is available for commissioned paintings of children, adults, corporate, and pet portraits. Laurie says "My style is old world realism, yet my technique can be impressionistic or modern." In my opinion, Laurie's work shows a sophistication of colors and depth, and most assuredly, I think, a noticeable influence of Graham Ingels works. My thanks goes to Laurie for allowing me to dig into her past a little bit about her relationship and training with Graham Ingels.

Laurie can be reached through her website at: **www.lauriesnowhein.com**

RH: Thanks Laurie for agreeing to do the interview. First off, I'd like to ask you who made your introduction to Graham Ingels and when did it take place.?

LSH: I met Graham when I was 12. My Grandmother was taking art classes with him and wanted me to take lessons too. At first he refused to work with children but when he saw paintings I had already done he decided to give it a try. I worked with him until I graduated high school and then again, for another two years, after I returned to Palm Beach County, Florida. I was 21 years old at that time. He started me teaching my own classes by giving me new students he didn't have room for in his classes. I still teach today using mostly the ideas and methods that he taught.

RH: What was your first impression of Graham and what is the one most important thing you remember about his work at the time?

LSH: My first impression of Graham was that he could draw or paint anything. He would work magic on people's paintings too. Everyone thought he worked on water. He had quite an go and enjoyed the admiration and was willing to let us know

let us know that he could work miracles too. His color usage and palette distinguished him from other artists and teachers in our area. It showed his great ability and experience as an illustrator. I loved his portraits and he immediately started me working on portraits. By the time I was 14, I had my first commissions. I do a lot of portrait commissions now, as you can see from my website.

RH: Were the lessons given out of his home studio, or somewhere else?

LSH: He worked out of his home which was in Lantana. It is very close to where I live, and is now up for sale.

RH: How often were the lessons taught and roughly how many students would you say attended these classes?

LSH: Graham taught about ten to fifteen, or perhaps as many as twenty students or more at a time, four days a week. There were people everywhere. Students would be spread throughout his house, flowing from the front porch, through the living room and out onto the back porch. The room was full of smoke so bad that by the time I was 24, I had to have terrigiems scars removed from my eyes. He encouraged a group of his students to open a gallery in Lake Worth called Reminiscence Gallery, which we had for several years.

RH: How involved was Graham in this gallery? What years was the Gallery operating and how many students would you say were a part of it?

LSH: He was very involved in the gallery. We incorporated it. He was president or some such thing. He directed it and the studio set up. We really didn't use it so much for sales but rather as a place to meet clients to show our work in a professional manner. I think when they raised the rent, we closed it. There were 8 or 10 students at the most involved with the portrait gallery. I believe it was the early 1970's. It was definitely before 1975, and we had it open for about 2 or 3 years. I think this would have been from 1973 to1975.

RH: You mentioned that it was a portrait gallery. Did Graham have work for sale in the gallery too?

LSH: Yes, I remember seeing Graham's portraits displayed in the Lake Worth Art shop. He got several commissions as a result of a painting of his niece that he had done and had on display there for awhile. My brother, Glen Snow, bought two of Graham's portraits of a couple in their 50s that he found at an auction.

RH: Do you remember if people would come in to sit for the paintings or would Graham work from photos? Any idea how fast Graham could turn out a portrait, or how much he was charging for them?

LSH: I don't remember anyone sitting for portraits so I believe he worked from photos. However, we did have models come into class and Graham may have had people model as he was very quick and direct, and could have painted a portrait in a day. I have no idea what he charged.

RH: Getting back to Graham's art classes, what do you recall about his techniques or instructions during the classes that you took?

LSH: Mostly I remember everyone working in oils. We used eight basic colors: Ultramarine Blue, Thalo Blue, Alizarin Red, Cad Red, Cad Yellow, Cad Orange, Zinc Yellow, Burnt Sienna and white. He taught a wet on wet method that was very direct. He used a lot of backlights in strong colors on his subjects and showed a lot of reflected lights and colors as well.

RH: How much did it cost to attend Graham's classes?

LSH: I don't remember exactly what his rates were, but I think it was about $10 a class when I first started and went up over the years. I also believe we paid in a series, or at least were held responsible for weekly attendance for the days we agreed to come and would pay to keep the space. Even if we couldn't make it. Each class lasted for three hours.

RH: Would you say most of Graham's students were male or female?

LSH: He taught both men and women, but mostly women.

RH: I'm curious. If a student came to Graham for art instruction, and showed very little talent or ability with art, would Graham turn them away, or would he go ahead and try to teach that person the best he could anyway?

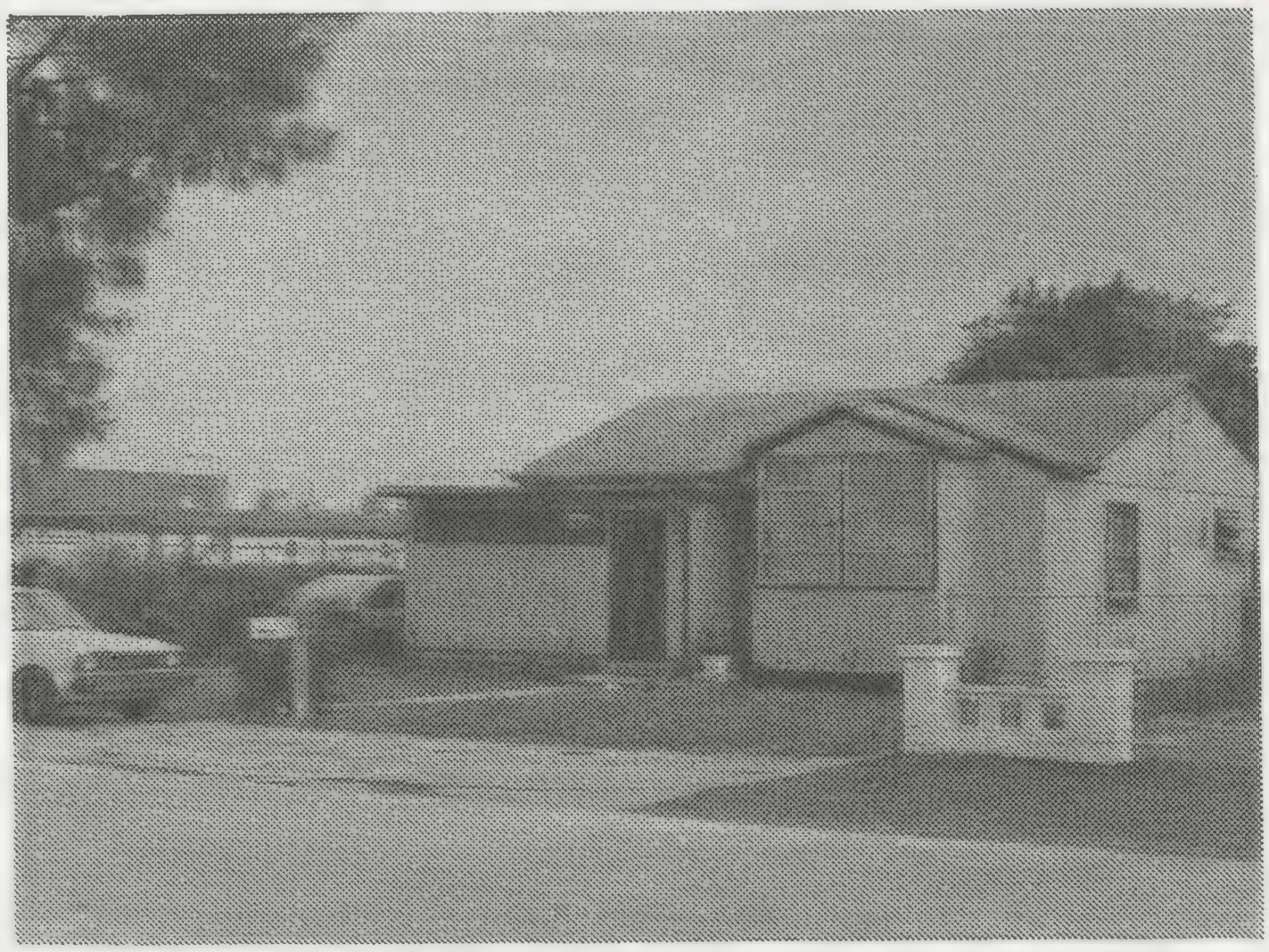
LSH: Graham was selective of students and turned the ones he didn't want to work with over to other people; often to his own students. He had several younger students that were very good when it came to teaching. That is how I started teaching. He encouraged us all to teach.

RH: Did Graham ever demonstrate his techniques of art or work on his own paintings in front of the class?

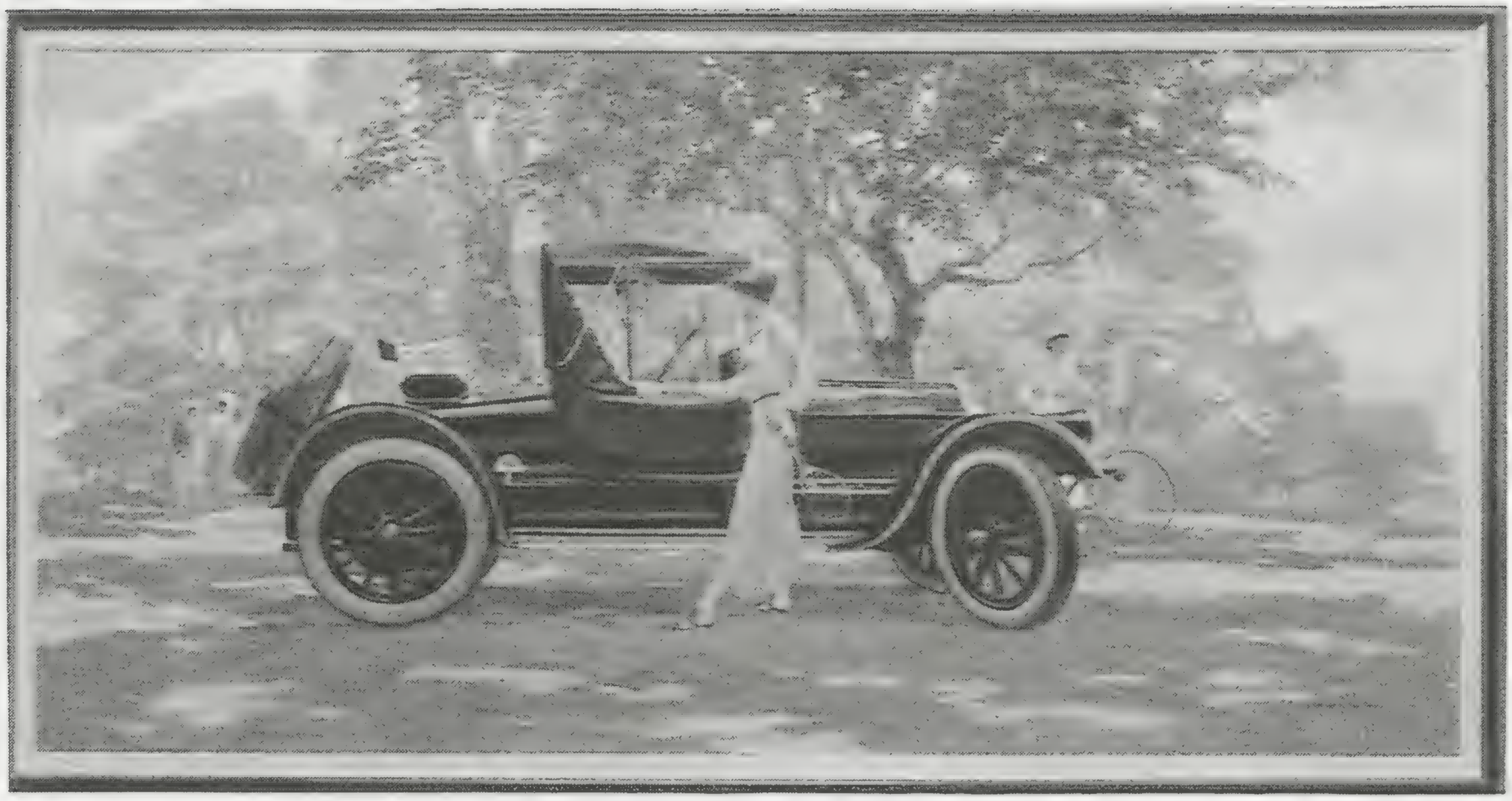
LSH: Graham did not work on his own paintings in front of his students but he would talk about what he was doing and show us small composition sketches and explain what he was planning to do next. He kept his studio workroom locked. He did work on student paintings and did a lot of demos that way. I used to follow him around from student to student because I would learn so much just watching the changes and hearing the comments on the different students' paintings. I would usually complete what he would tell me to do in just a few minutes and knew he wouldn't get back to me for close to an hour. So it was more profitable for me to just follow him.

RH: Did Graham have a library of art reference books in his home and did he ever mention other fine artists whose work he admired, or who inspired him?

LSH: He did keep some art books and recommended others. He especially liked the Famous Artist Course and Andrew Loomis for drawing. It was not a large library. He had his favorites. I have some of the books in storage now.



Ingels home and art studio in Lantana, Florida - circa: 1985



RH: Did Graham ever voice an opinion about artists such as Picasso, or Dali, or abstract art and artists? Or did he pretty much stick to a style of realism that he was known to do?

LSH: Graham didn't think much of those artists. He spoke more about present day illustrators and old masters. He did some abstract work, primarily shapes in backgrounds, but he preferred realism. He used stronger colors than I do, especially a lot of thalo colors.

RH: Did he ever talk much about his past, or about working with other artists in the comics field?

LSH: Yes, he did talk about his professional life and about different artists that he knew, or worked with and admired.

RH: Did he ever mention an artist by the name of Frank Frazetta?

LSH: Yes, he mentioned Frank and other artists he was proud of knowing and told some stories from time to time. I really don't remember the stories now but I remember that he knew them well and would point out their work to us from magazines and books.

RH: Did Graham ever show you some of the comic or illustrative work that he had done himself?

LSH: He showed some of us his comics and illustrations from the past. Some of them were really on the dark side. But Graham had a bit of a dark side himself and could really have a temper. We had a falling out that nearly broke my heart. For the most part he was rather private about his work in the past and would not share it with everyone.

RH: You said that Graham showed you books and comics, and that some of them were on the dark side. I imagine this was the horror comics that he had done in the 1950s? Did he seem proud of that work, or rather embarrassed when he showed it to you? Did you see the "Old Witch" character that he used to draw in the comics?

LSH: Yes, I remember the witch and some other drawings too. He was proud of them and enjoyed the work but did mention that it wasn't popular with some because it was on the dark side……he would laugh at that and smile.

RH: Were you aware that a couple of years before Graham died, he apparently was needing money, and began doing paintings of the Old Witch for an art dealer in Missouri? These were auctioned off and brought pretty good prices.

LSH: No. I did not know anything about this work. I left his studio in 1976.

RH: You mentioned that Graham had a temper and you and he had a falling out. Would you care to tell me about that? Or if not, that's certainly okay too. I did know that Graham had a temper.

LSH: He got angry with me and wouldn't let me come to classes anymore when I was about 26. Some of his students were asking me to help them with paintings and coming over to my studio. He became furious. I had no idea it would anger him. I was just trying to be helpful. He wouldn't talk to me after that. It never stopped my love for him, or admiring him, and I am forever grateful for all he did for me. I try to return to other young people what he gave to me, to pass it on so to speak.

RH: So that was the end of the relationship?

LSH: He never would really make up with me. I tried several times to make contact with him, but he wasn't interested. I did stop by one time, maybe two years afterward, and he was relatively friendly.

RH: Did you ever meet the lady who lived next door, whom I've heard was a close friend of his? Is she still around?

LSH: Dorothy was his girlfriend and neighbor who lived next door. She was always there to greet us and yes, I knew her too. She was a lovely woman, very polite, humble, soft spoken and seemed to adore Graham. She was talented with music and could play the piano beautifully. I think she could sing too. I heard she died a few years ago.

RH: Did Graham ever play music during art class? Did he ever show much interest in music or movies, or television, or politics, or other hobbies of interest that you noticed?

LSH: I can't remember Graham playing any instruments, but he did have a piano in the house which I heard Dorothy play. Graham always had opinions and often expressed his views. I think he taught so much that he didn't have much time for hobbies. If he did, I don't know about them. He liked history, had political ideas, and was a chain smoker. He usually had a cigarette hanging from his mouth.

RH: What happened to all of Graham's possessions after he died? Any idea?

LSH: I remember seeing some of Graham's portraits displayed in the Lake Worth Art Shop. An art dealer sold some of his paintings before and after he died. Dorothy had a sale and the art dealer sold the rest. I can put you in touch with him if you like.

RH: Definitely. I'll follow up and contact him. Did you know that Graham had been married at one time, and had kids? Did he ever talk about that?

LSH: Yes, I knew about the kids. He was bitter about his wife and about not being able to see them. He definitely had very bad feelings toward his wife, but seemed very attached to Dorothy. She was a gem to him.

RH: Did you ever take any photos of Graham?

LSH: I don't remember ever taking photos of Graham. It seems to me he didn't want any taken but I am not sure now.

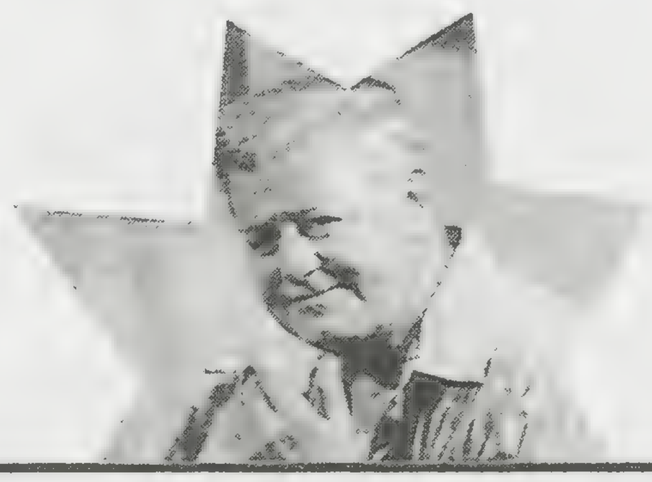
RH: Last question: What do you feel was the most important piece of artistic knowledge that you learned from Graham Ingels during those years? Is there anything you would say to Graham if you had one final chance to talk to him?

LSH: He left his stamp on a lot of artists and it is clearly on me, as well. His color palette is probably the most noticeable thing about the artists who studied with him. I admired Graham and still do for his incredible artistic talent and how he shared it with me and some of the other students, not all equally. I felt he did so much to help me move ahead as a teenager with my art knowledge and is by far the greatest art influence in my artistic career and painting style.

I would often work very hard just for a few words of praise from Graham. I can still hear him talking to me....especially saying: "For you this is good." He was really very good to me and I really was heartbroken when he turned me out to fly on my own. It was also one of the best things he could have done for me.....even baby birds get kicked out of the nest.

I often will mentor other artists and especially young ones, and without charge. And I say to myself....this is payback for what you did for me Graham. I wish his life would have been a happier one but believe he made his own choices. Of course, I still love him and I remember him fondly. I hope he would be proud of me.

RH: Thanks very much for the interview Laurie.



Be sure to join us next issue as we continue our search for new information on Graham Ingels. You won't want to miss that, along with some additional, exciting visuals of "fine arts" that he created while living in Florida. - ED.

THE RAREST OF THEM ALL!?!

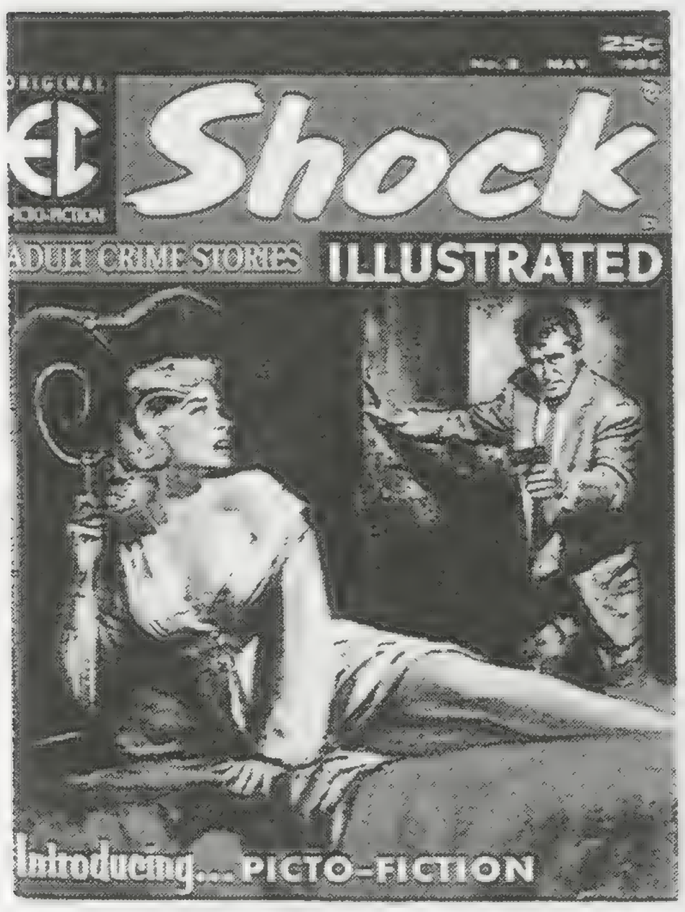
HORROR
NO. 12
THE VAULT OF HORROR
10¢
INTRODUCING A NEW TREND IN MAGAZINES...
ILLUSTRATED
SUSPENSTORIES
WE DARE YOU TO READ!
GOOD LORD... THEY SEE I'M ALIVE! A WAX DUMMY! I'M BLEEDING... PLEASE, HELP ME!
AND HERE WE SEE THE STRETCH-RACK, ONE OF THE MOST DIABOLICAL INSTRUMENTS OF MEDIEVAL TORTURE EVER CONCEIVED! WATCH THE ACTION OF THE RACK UPON THE WAX DUMMY WHEN I PUT THIS MECHANICAL DISPLAY INTO OPERATION!
EXHIBIT #3
STRETCH-RACK

LUCKY FIGHTS IT THROUGH
THE STORY OF...
...THAT IGNORANT IGNORANT COWBOY
ALL WORDS AND MUSIC OF THE SONG FAVORITE
YUH CHEAP TWO-BIT TINHORN! I'LL TEACH YUH TO RUN A STRAIGHT
HE KNEW STEERS AND HORSES. HE ONC'S ARCHING BACK, THE LOOP OF OWARD THE CURVING HORNS OF A IT THERE WERE SOME THINGS LUCKY HE WASN'T SO WISE. ON THE GRAZE GROUND OF HIS RON FIRE...

the KO PUNCH!
INTRODUCING THE STORY OF BIG DEAL AL JACKSON... HOW HE FOUGHT HIS WAY FROM THE BOTTOM TO THE TOP... AND HOW HIS WIFE, JEANNE, KEPT HIM FROM CRASHING DOWN AGAIN.

Have you ever wondered just which EC comic is more rare than all the other ECs ever published? Who's to say how many copies of any EC comic still exists?

Stories have been circulated or rumored for many years about which ECs are the rarest or hardest to find in the marketplace. I'm sure many of us have heard that VAULT OF HORROR #12 (#1) seems to be a tough book to find, in any condition. It's also been reported that one of the harder ECs to locate is the first TALES OF TERROR ANNUAL from 1951. Since all EC annuals were made up of remaindered comics returned from the distributor, with covers ripped off and rebound, it's difficult to know what kind of quantities were actually distributed to the newstands?



The OVERSTREET COMIC BOOK PRICE GUIDE does mention that VAULT #1 and TERROR ANNUAL #1 are "scarce." From my own experience, that conclusion is correct. Overstreet also says, in regards to EC's last Picto-Fiction magazine, SHOCK ILLUSTRATED #3, "only 100 known copies bound and given away at EC office." That is correct information and coincides with what Bill Gaines said on several occasions over the years in interviews and at comic conventions he attended. It's a tough item to find. There are also a number of truly rare and hard-to-find educational or commercial EC giveaway comics produced during the mid to late 1940s. It appears these are much more rare than any of the Pre-trend, New-trend or Picto-Fiction books. After years of watching and collecting, I personally believe there may only be two or three copies still in existence of the very rare THE KO PUNCH, published in 1948. Also of extreme scarcity is the all-Kurtzman comic LUCKY FIGHTS IT THROUGH, published in 1949.

There are a few newly discovered EC giveaway comics that have recently surfaced as well and are not even listed in the Overstreet guide yet. All of the comics mentioned here would qualify for what Overstreet says are "scarce" or "rare" EC comic titles. This article presents another EC rarity that few, if any, collectors have heard of yet. It's probably not something that Overstreet would call a "rare" comic book per se, but rather.....what he might call, a "special limited edition," comic, so to speak.

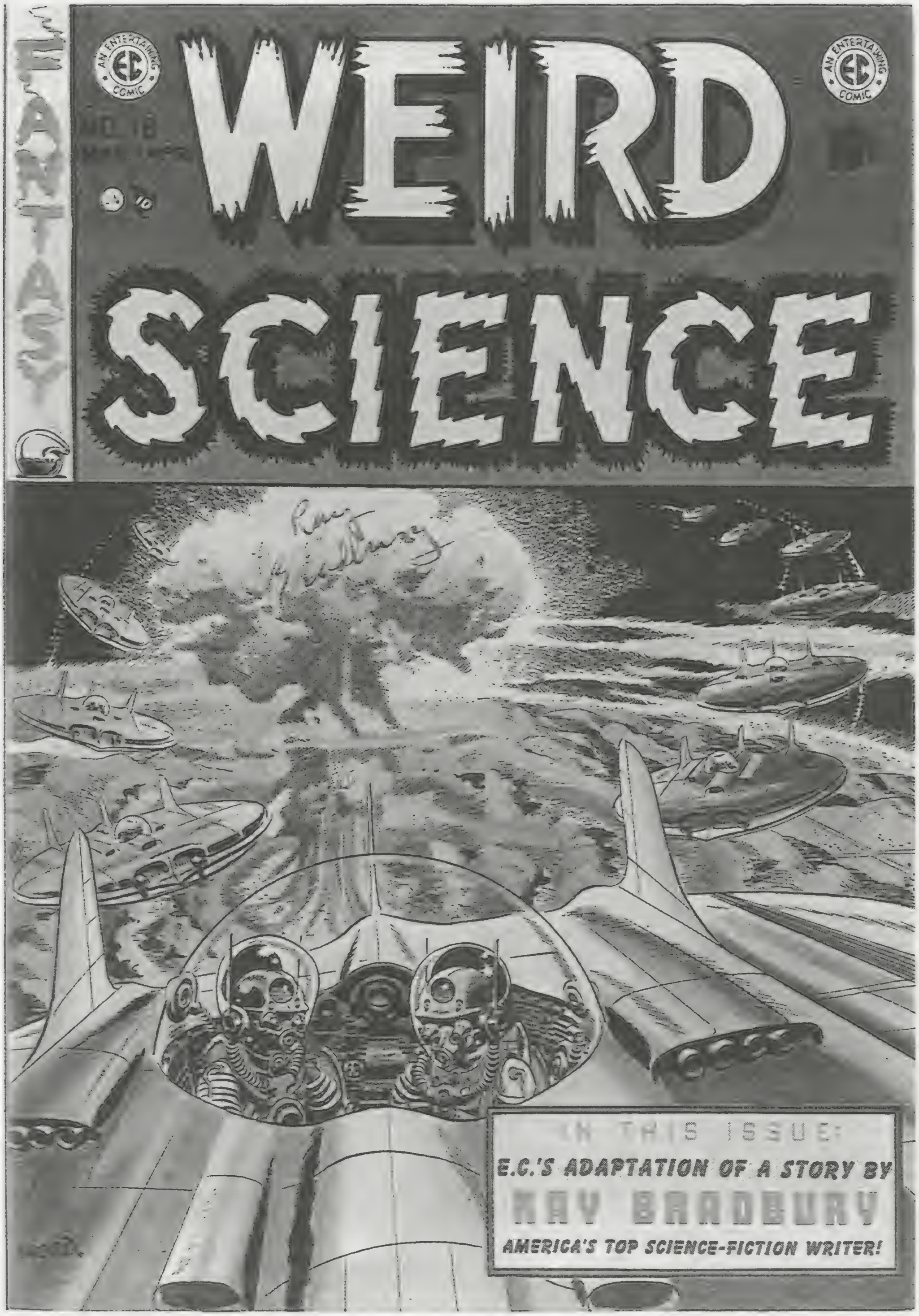
In November of 1994, I received a catalog in the mail from JUST KIDS NOSTALGIA; an auction house located in Huntington, New York. JUST KIDS specializes in a wide selection of different types of rare toys, games, models, magazines, movie memorabilia, comic related collectibles and other interesting nostalgia items dating from the turn of the century to the present. Upon looking through the new catalog there were several things that caught my eye. The most important being a copy of WEIRD SCIENCE #18, dated March-April, 1953. Normally I would not get excited over a copy of an EC comic that I already have in my collection, but this particular copy had something special going for it. To my surprise, it was described as being autographed by Bill Gaines, Al Feldstein, Wally Wood, Al Williamson, Jack Kamen, Joe Orlando, and Ray Bradbury.

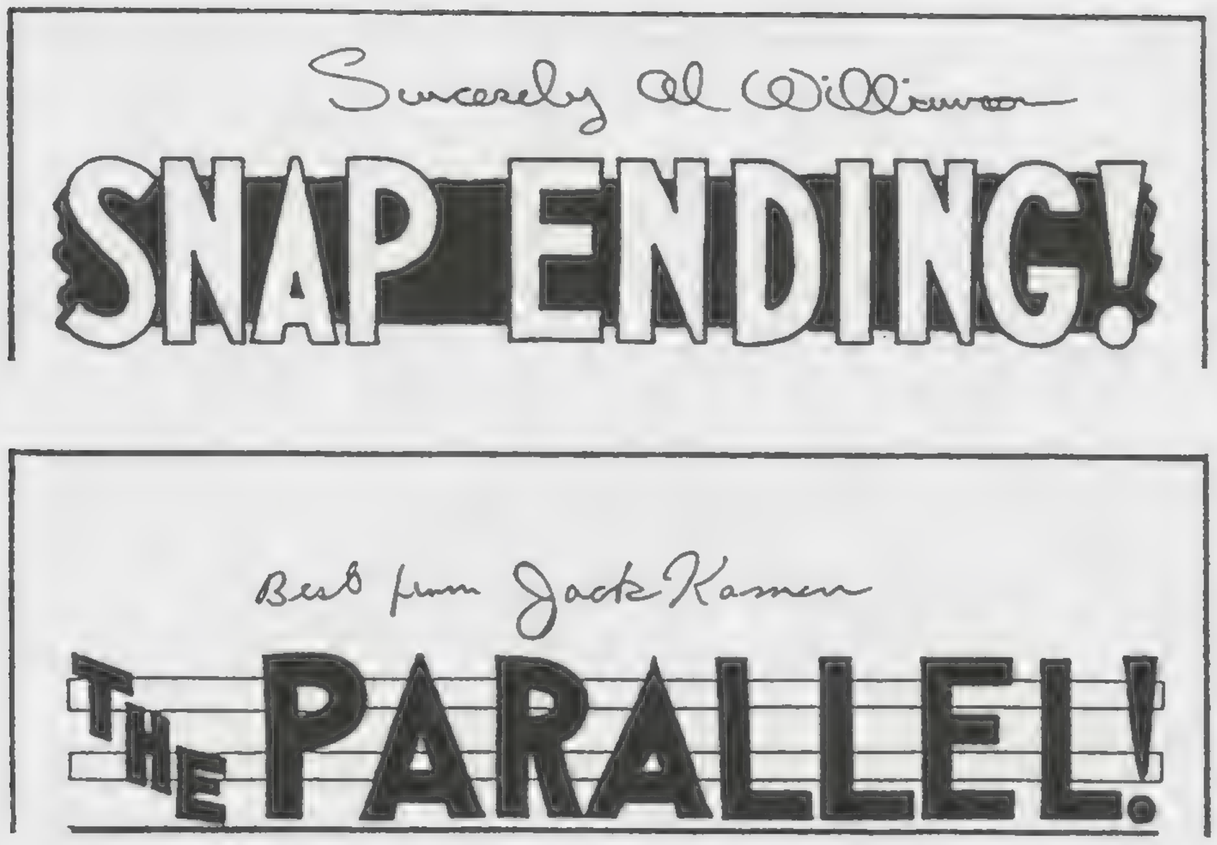
I remember thinking at the time that while this was sort of a cool item, the signatures were probably not of vintage quality. "Vintage quality" to me means signed during the early 1950s. I assumed it was an EC comic that someone had probably taken with them to the EC convention in 1972 and had it signed. Later on, my memory banks kicked in, and reminded me that neither Bradbury nor Kamen had attended that convention. So I picked up the catalog again and studied the listing more closely. This time I began wondering if possibly the signatures could be from the 1950s?

It was possible that some kid had acquired the autographs during a visit to the EC offices during that time. There have been similar things turn up in the market over the years, autographed by a number of EC artists. Usually it's the "Thank You For Your Note" flyers that Gaines sent out to kids who wrote letters to EC. I think it was the Bradbury signature that kept throwing me off more than anything. I kept wondering how this could have happened since the EC offices were in New York and Bradbury lived in California all of his life. Perhaps a young EC fan had sent the comic to Bradbury through the mail, and later got it signed at the offices by the other artists and Gaines. Or possibly Bradbury had actually visited the EC offices during the early 1950s and some lucky fan had paid a visit to the building at just the right time to get everyone's autograph? It was possible, I reasoned.

Later on I remembered that Bradbury does not travel by airplane, anywhere. I believe he also doesn't drive. So the chances of him visiting New York City during the early 1950s were pretty slim too. In all the interviews I've ever read with Bill Gaines, he has mentioned Bradbury several times, but never spoke about Ray visiting the EC offices, or even meeting Ray. Never-the-less, I was intrigued by the comic and interested in

Best from Ray Bradbury
War is Heaven!
THE SHIP CAME DOWN FROM SPACE. IT CAME DOWN FROM THE STARS AND THE SILENT GULFS OF SPACE. IT WAS A NEW SHIP, THE ONLY ONE OF ITS KIND. IT HAD FIRE IN ITS BELLY AND MEN IN ITS BODY, AND IT MOVED WITH CLEAN SILENCE, FIERY AND HOT. A CROWD HAD GATHERED AT ITS NEW YORK LAUNCHING SITE AND SHOUTED AND WAVED THEIR HANDS UP INTO THE SUNLIGHT... AND THE ROCKET HAD JERKED UP, BLOOMED OUT GREAT FLOWERS OF HEAT AND COLOR, AND RUN AWAY INTO SPACE ON THE FIRST VOYAGE TO MARS! AND NOW, IT WAS DECELERATING WITH METAL EFFICIENCY IN THE UPPER ZONES OF MARS'S ATMOSPHERE...
NAVIGATOR LUSTIG, ARCHAEOLOGIST HINKSTON, AND CAPTAIN JOHN BLACK WATCHED MARS SWING UP UNDER THEM...
MARS! MARS! GOOD OLD MARS! HERE WE ARE!
GOOD OLD MARS!
WELL!
THE SHIP LANDED SOFTLY ON A LAWN OF GREEN GRASS. OUTSIDE, UPON THE LAWN, STOOD AN IRON DEER. FURTHER UP THE LAWN, A TALL BROWN VICTORIAN HOUSE SAT IN THE QUIET SUNLIGHT. AN OLD SWING WHICH WAS HOOKED INTO THE PORCH CEILING SWUNG BACK AND FORTH, BACK AND FORTH, IN A LITTLE BREEZE...
WELL... WELL I'LL BE DARNED...
IT CAN'T BE... IT JUST CAN'T BE...
LORD!
ADAPTED FROM A STORY BY
RAY BRADBURY
COPYRIGHT, 1948, BY RAY BRADBURY
Bill Gaines Al Feldstein Woody


AN ENTERTAINING COMIC
WEIRD
SCIENCE
AN ENTERTAINING COMIC
IN THIS ISSUE:
E.C.'S ADAPTATION OF A STORY BY
RAY BRADBURY
AMERICA'S TOP SCIENCE-FICTION WRITER!



buying it. At this point I knew the most important thing to do was make a phone call to JUST KIDS and prod them a little bit about the autographs. I hoped they could answer my questions in order to determine if these signatures were of a vintage nature. The main question would be simple enough: were the autographs signed by a ballpoint or fountain pen? Fountain pens were used pretty exclusively up through the 1960s when ballpoint pens began taking over. Since there are definite differences in the ink, I hoped that JUST KIDS could tell me which ink was used for these autographs.

Whomever the gentleman was I talked to, he wasn't sure, but said he thought it looked more like fountain pen ink to him. He couldn't be positive. After weighting this all over a little more, I finally concluded that these signatures just might be vintage. The chances were fairly good that the comic had been signed in the 1950s, probably at the EC offices. I always thought this issue of WEIRD SCIENCE was an exceptional issue too. After all, it featured Bradbury's "Mars Is Heaven," illustrated by the incredibly talented Wally Wood, who just happens to be one of my favorite EC artists. So I finally decided that I had to bid on this comic. I just felt, with all the vintage autographs, that it was way too cool of an item to pass up. I had never heard of another EC comic with so many signatures in it. I really thought it was quite unique. The next question that came to my mind was: what's it going to cost me? I had no idea, but decided that if need be, I'd go a couple hundred bucks to own it. That should be enough. Right? Wrong.

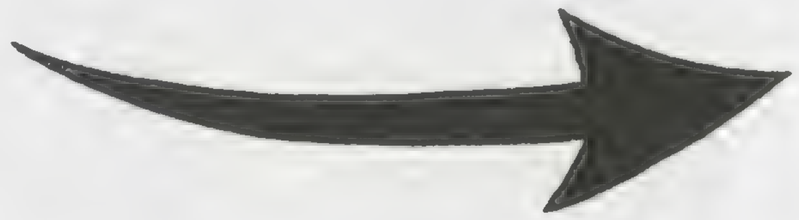
The final evening of the auction was very tense as I kept calling the auction house to check on my bid status. I do remember that I was outbid several times, but I kept increasing my bids until it reached something like $350.00. I was already over my initial limit that I had set earlier but at some point that evening I just decided to hell with it. I needed to go higher. To make a long story short, the book wound up costing me $448.00. Wow! It was probably the most money I had ever spent on a comic book in my life, up to that point. When the package finally arrived from JUST KIDS, I was very happy that I had gone the extra distance to win it. The autographs were indeed all signed with fountain pens. I concluded it must have been signed during the early 1950s. I was very happy with it.

Condition wise, the book was about a fine to very fine copy. Paper quality was excellent and the signatures looked very good. I was proud to be the new owner of an EC comic that had each story autographed by all the talented people who created it. Bradbury had signed the book twice. Once on the front cover and then again in the top border area of the first page of "Mars Is Heaven." Bill Gaines, Al Feldstein and Woody signed their names in the bottom border area of this same page, while Al Williamson, Jack Kamen and Joe Orlando signed the first page of their respective stories, in the top border area.

So into a Mylar sleeve it went and there it has remained ever since, except on occasions when I pull it out and look at it again. About every six months I'd pull it out and wonder how this comic came to be autographed by all these talented professionals. It really was a mystery to me for the longest time. That is, until a few years later, when I came across some new information on how it all happened. I couldn't believe it. It's most interesting.

For the rest of this story, please proceed to the next chapter, and read part two titled:

THE FIRST EC CONVENTION!



The First EC Convention?

Two years later, after purchasing the autographed copy of WEIRD SCIENCE #18, I came across the name of Jimmy Taurasi; a man who just happened to be the publisher of one of the earliest comic book fanzines in the history of Comics Fandom. This is where the story begins to come together. Though the name doesn't mean much to today's community of fans, James V. Taurasi was at one time a major force involved with Science Fiction Fandom during an early period of its development and history beginning in the 1920s. Later, when comic books started coming out, some members of science fiction Fandom looked down on them as being too "juvenile" or "only for kids." Taurasi bought and read everyone of them dealing with science fiction, fantasy, or horror. Consequently, he became a collector of many comic titles published during the 1930s to the 1960s. More importantly, he became a firm supporter of comics by including announcements of their release, and reviews of their contents, in the pages of different science fiction news-fanzines he published between 1938 and 1965.

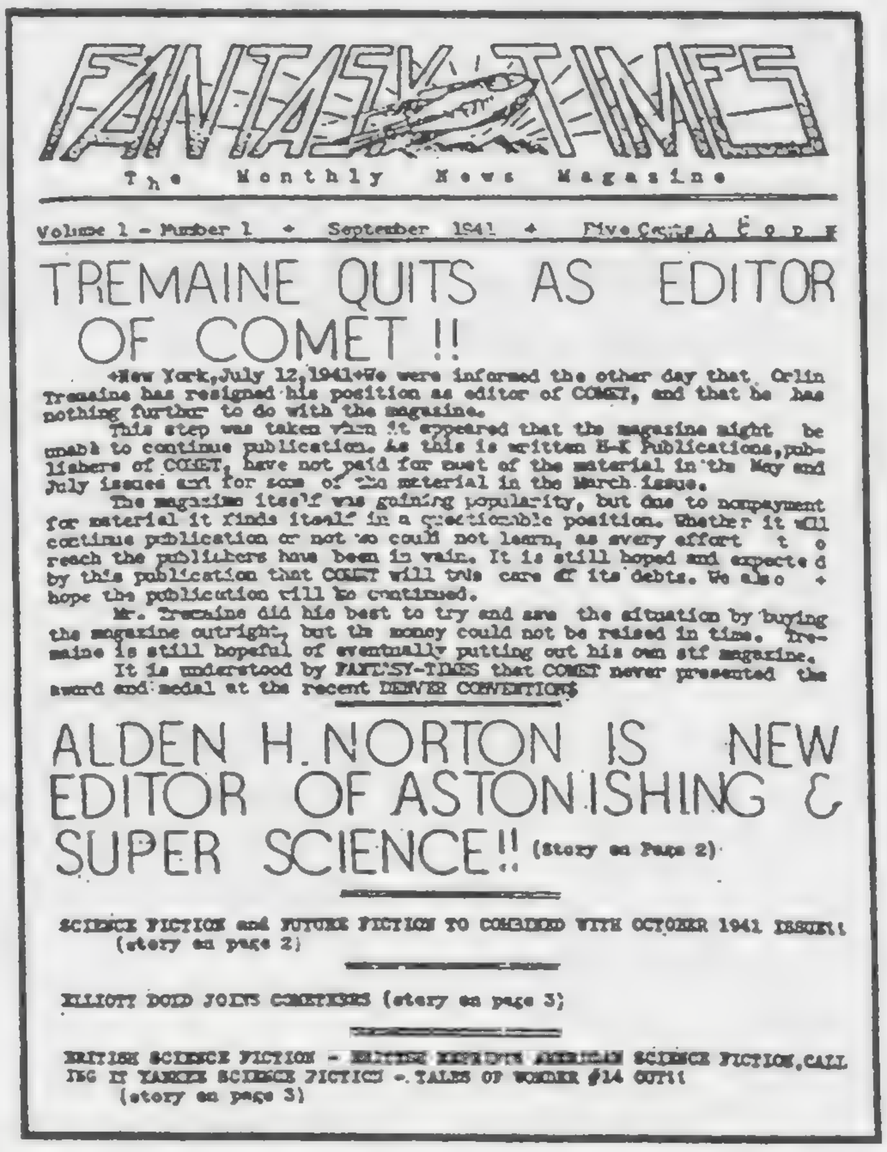
Taurasi had an advantage over many other newszine editors and publishers of his time; he lived in the New York City area and had established connections with writers, editors, artists and publishers involved in the pulp magazine field. Some of these professional people, several of whom crossed over into the comics field, were already friends that he had met at some of the large Eastern Science Fiction shows held in Philadelphia, New Jersey or New York. Taurasi was one of the original founding Fandom members who helped organize and put on the first World Science Fiction Convention, held in New York City in 1939. His close friends were Sam Moskowitz, Raymond Van Houten, William Sykora and John Giunta, all of whom were very involved with that first World Con, and stayed active in Fandom for many years thereafter. Van Houten was a comic book fan also, as was Giunta,. Giunta, who started out drawing for science fiction fanzines, then graduated to pulp-magazine illustration, broke into the comics field in 1940. Most comic historians today associiate his name with fantasy artist Frank Frazetta. In 1944, it was Giunta who helped the sixteen year old Italian lad finalize his first comic book story called "The Snowman," and then talked Bernard Bailey into publishing it.

Taurasi is most remembered for his long-running newsletter called FANTASY TIMES, which debuted in September, 1941, under his publishing name of "Cosmic Publications." Except for a three year hiatus during World War II, FANTASY TIMES enjoyed a twenty-four year run under Taurasi's editorship. It eventually became the largest and most timely newszine in organized Fandom. As editor of FANTASY TIMES, this afforded him the opportunity to acquire upcoming or inside information months before most comics, pulps or hardcover books were published. His first love was reading "legitimate" science fiction, but history reveals that he held comic books and comic strips in such high regard, that he eventually created a newszine just for comic aficionados called FANTASY COMICS. This mimeographed fanzine was one of the very first continuing comic fanzines of its kind and for the year of its existence (1952 to 1953) kept many comic enthusiasts informed about

Taurasi

happenings in the industry. Even more startling to EC-fan-addicts is the fact that Taurasi was responsible for putting together what could be considered the very first EC convention ever held, with publisher William M. Gaines, editor Al Feldstein, artists Wally Wood, Joe Orlando and Jack Kamen in attendance. As incredible as this might seem, it did happen, and it is well documented. The place.....the Amber Room, Werdermann's Hall, 360 Third Avenue (corner of E. 16th Street) in New York City. This one day special event, held on Sunday, April 19, 1953, was for the third annual convention of the FANTASY VETERANS ASSOCIATION. The event brought together more than 200 people interested in science fiction and was recorded as the best attended SF gathering ever held in the New York area, up to that time. It even broke the attendance record of the 1939 World Con. Here's how it all came about and the story behind what led to the origin of the unusual autographed copy of WEIRD SCIENCE #18.

It began with the formation of the FAN-VETS ASSOCIATION. This unique organization was founded in 1948 by James Taurasi and his good friend Ray Van Houten, with the idea of providing copies of science fiction and fantasy magazines, books, or fan magazines to any fans who were stationed overseas in the United States Armed Forces. By July of 1948, the draft had been reestablished and many younger science fiction fans found themselves in the armed services. Taurasi and Van Houten had both spent time in Europe during World War II, and knew how hard it was to find science fiction reading material. They wanted to help provide a way now of getting these publications to the G.I.s overseas.



FANTASY TIMES

The Monthly News Magazine

Volume 1 - Number 1 • September 1941 • Five Cents A Copy

TREMAINE QUITS AS EDITOR OF COMET !!

•New York, July 12, 1941•We were informed the other day that Orlin Tremaine has resigned his position as editor of COMET, and that he has nothing further to do with the magazine.

This step was taken when it appeared that the magazine might be unable to continue publication. As this is written H-K Publications, publishers of COMET, have not paid for most of the material in the May and July issues and for some of the material in the March issue.

The magazine itself was gaining popularity, but due to nonpayment for material it finds itself in a questionable position. Whether it will continue publication or not we could not learn, as every effort to reach the publishers have been in vain. It is still hoped and expected by this publication that COMET will take care of its debts. We also hope the publication will be continued.

Mr. Tremaine did his best to try and save the situation by buying the magazine outright, but the money could not be raised in time. Tremaine is still hopeful of eventually putting out his own stf magazine.

It is understood by FANTASY-TIMES that COMET never presented the award and medal at the recent DENVER CONVENTION$

ALDEN H. NORTON IS NEW EDITOR OF ASTONISHING & SUPER SCIENCE!! (Story on Page 2)

SCIENCE FICTION and FUTURE FICTION TO COMBINED WITH OCTOBER 1941 ISSUE!! (story on page 2)

ELLIOTT DOID JOINS COMETEERS (story on page 3)

BRITISH SCIENCE FICTION - [illegible] AMERICAN SCIENCE FICTION, CALLING IT YANKEE SCIENCE FICTION! - TALES OF WONDER #14 OUT!! (story on page 3)

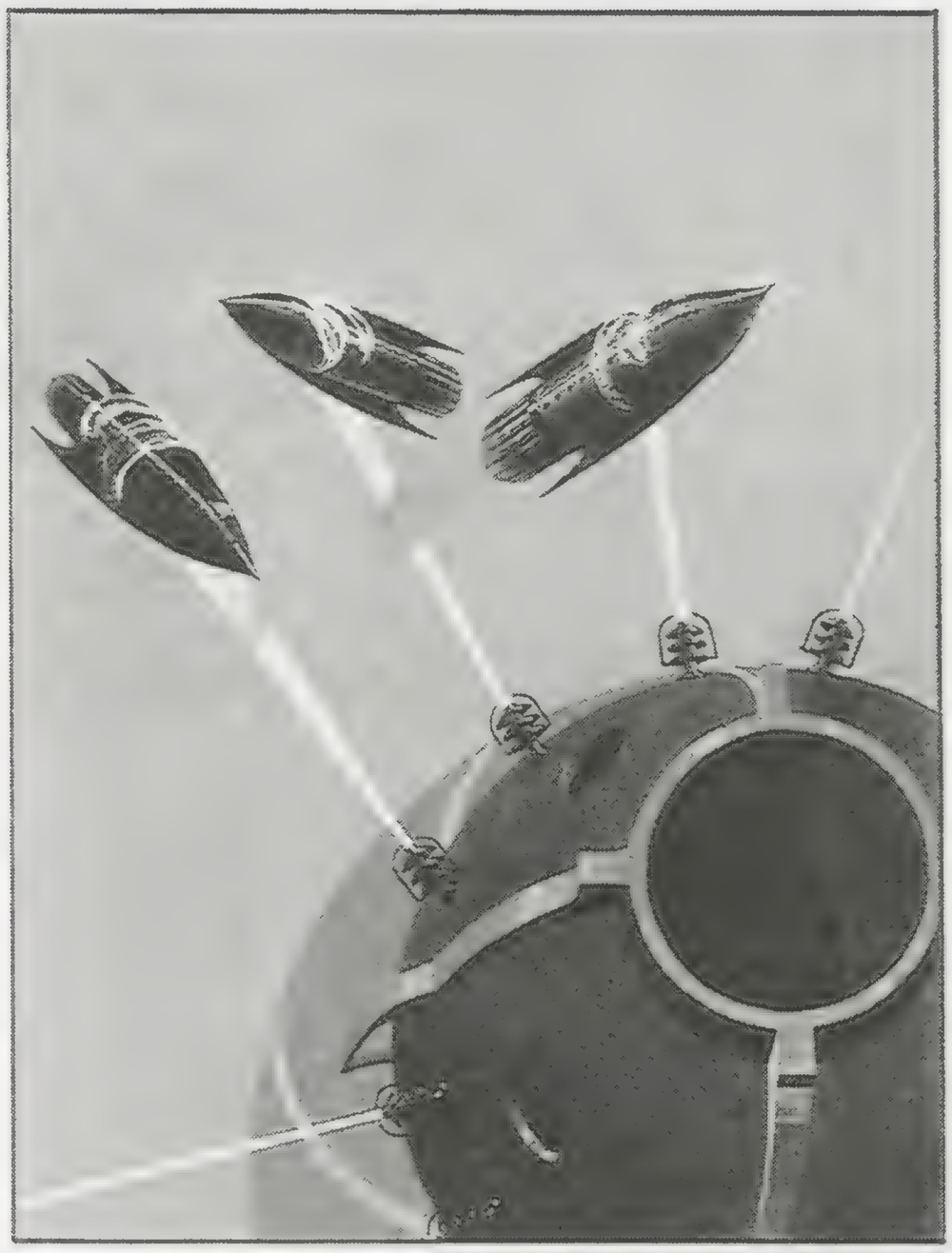
The first issue of Taurasi's mimeographed FANTASY TIMES, dated Sept. 1941.

To kick-off the association, they put out an announcement through the letters columns of all pro magazines published in the U.S. This announcement was an appeal for fans to donate some of their own back issues to the cause. They also let the fans in uniform know that by writing to the FAN-VETS, and specifying their needs, they would be supplied with reading material, free of charge. Membership in the FAN-VETS was open to all veterans of the US Armed Forces with at least 90 days service, whose discharge was other than dishonorable, and present members of the US Armed Forces, who had served at least 90 days. People in the Armed Forces did not need to become a member of the Fan-Vets in order to receive reading material from them. As long as a serviceman was stationed overseas, all they had to do was write the organization and let them know what kind of fantasy literature they were interested in. In the beginning, the FAN-VETS tried to cover the postage costs out of their own pockets and Ray Van Houten's basement was used for storage and packaging of the books. After the Korean war broke out, and toward the end of 1950, it became apparent that a tremendous amount of fantasy-minded recruits had been inducted by Uncle Sam. Funds began running short and Van Houten's basement was beginning to get too small to handle the flow of books and magazines going in and out. In early 1951, Taurasi began issuing a monthly newsletter called THE FAN-VET which was a single sheet of paper, printed front and back, presenting the latest news about the progress and plans of the association, and asking for donations. He mailed it out to all the subscribers on his FANTASY TIMES mailing list. The reaction was not great.

Soon after the debut of this newsletter, and with funds continuing to dwindle, plans were announced for a first annual FAN-VETS CONVENTION. This would be held at Werdermann's Hall on Sunday, April 22, 1951 in New York City. No admission was charged, no collection was taken up, and no club business was conducted. There was, however, a "giant auction" of science fiction collectors' items held, including pulp cover paintings, black and white interior illustrations, original manuscripts (some autographed by their authors) rare magazines and fan-magazines. Only forty-six registered guests attended the one-day affair but despite the light attendance, a nice bit of change was raised at the auction leaving the organization with a bank account totaling $65.20.

Taurasi stated in his FAN-VET newsletter, dated May, 1951, "The sincere thanks of the FANTASY VETERANS ASSOCIATION goes to the editors and professionals whose generous donations of auction material made possible the success of the convention." Truer words were never spoken. Without those donations, the FAN-VETS would have had serious problems funding the continued work of the organization.

Shortly after this first convention, Taurasi and Van Houten decided that a FAN-VET constitution was needed for the good of the organization. The constitution would define powers and limitations for the club officers so that the FAN-VET program could proceed with efficiency and good-will. This proposed charter provided for two elected



Original pulp cover paintings by Howard V. Brown and Frank R. Paul, plus interiors by Finlay, Bok, Cartier, and others were donated by publishers and artists to help raise funds for the FAN-VETS ASSOCIATION. Most of the original art was auctioned off for very low prices. Many others were raffled.

officers; a "Commander" and a "Secretary," and the establishment of local groups of members as "posts" or "chapters." It also identified THE FAN-VET as their official organ of the group, and called for an annual election and convention. The first FAN-VETS election of officers was held from December, 1951 through January, 1952 with the predictable results of.....you guessed it, Taurasi being elected Commander and Van Houten as Secretary. It seemed nobody else wanted the jobs.

The second annual FAN-VET CONVENTION was held on April 20th, 1952 and was attended by 150 fans and professionals. Among the prominent personalities in attendance were F. Orlin Tremaine, Jerome Bixby, Donald Wollheim, Ed Emsh, Otto Binder and others. A new feature of this years' auction was a raffle; prizes for which were among the best items on hand. First prize was a large unpublished color painting by Edd Cartier, and second prize was an unpublished FAMOUS FANTASTIC MYSTERIES drawing by Steele Savage. The auction was a success with the Frank R. Paul cover painting from a 1933 WONDER STORIES bringing in the highest bid of $10.00. Other cover art sold from $3.00 to $7.00 each. Old pulp magazines averaged about $1.00 each for pre-1940 issues, with later issues from 1945 on fetching ten cents to twenty-five cents each. The fans in attendance loved the bargain prices and the FAN-VET events became very popular.

In a FAN-VET newsletter issued shortly afterwards, Commander Taurasi stated his complete satisfaction on the outcome of all the planning for this second convention, and said he planned to make the following years' convention even bigger and more successful. In his FANTASY TIMES issue, dated November, 1952, Taurasi reported that the FANTASY VETERANS ASSOCIATION had obtained numerous interior original illustrations from PLANET STORIES and AMAZING STORIES for the next auction. At that time, from Standard magazines, two covers had been received; one by Howard V. Brown and the other by Frank R. Paul. All were to be auctioned off at the Third Annual FAN-VETS Convention scheduled for Sunday, April 19, 1953 at Werdermann's Hall. In this same issue, FAN-VETS secretary, Ray Van Houten, gave an updated report on the association's finances. He wrote "so many packages have been sent out in the past few months that the organization's cash reserve has dwindled down to a lower level than had been anticipated. About 40 packages have been mailed to S-F readers in the Armed Forces overseas during the past two months alone. At an average of 60 cents each for postage, this represents an outlay of about $25. We are receiving

more and more requests for magazines from the boys in Korea, and elsewhere in the world where U.S. troops are stationed. So far, we have been able to keep up with the demand, but a point will soon be reached where our resources will be exhausted. We are sending an S.O.S. to all readers of S-F for emergency cash donations, not only to assure a continuous stream of packages overseas, but for our Third Annual Convention fund, at which funds for 1953 operations will be raised by means of a giant auction."

As defined in the new constitution, no commander could serve two years in a row in that position. So in 1953, with still no interest shown from other members, Van Houten was elected as the new Commander, while Taurasi, naturally, was voted in as Secretary. Taurasi and Van Houten began pulling out all the stops in trying to make the 1953 convention the biggest yet. They had to....their cash flow situation looked bleak. Apparently, after their urgent S.O.S. appeal went out, a patriotic response did begin to emerge from members and non-members alike. It was announced in the December 2, 1952 issue of FANTASY TIMES that "the following professionals had now made promises to attend: Leo Margulies - editorial director of a new science-fantasy magazine, Frank R. Paul - dean of S-F illustrators, Robert Lowdes - editor of the three Columbia S-F magazines, and Sam Mines - S-F editor for Standard Magazines. Also, from the science-fiction comic field, Bill Gaines - publisher, and Al Feldstein - editor of WEIRD SCIENCE and WEIRD FANTASY, plus some of their artists, will be there."

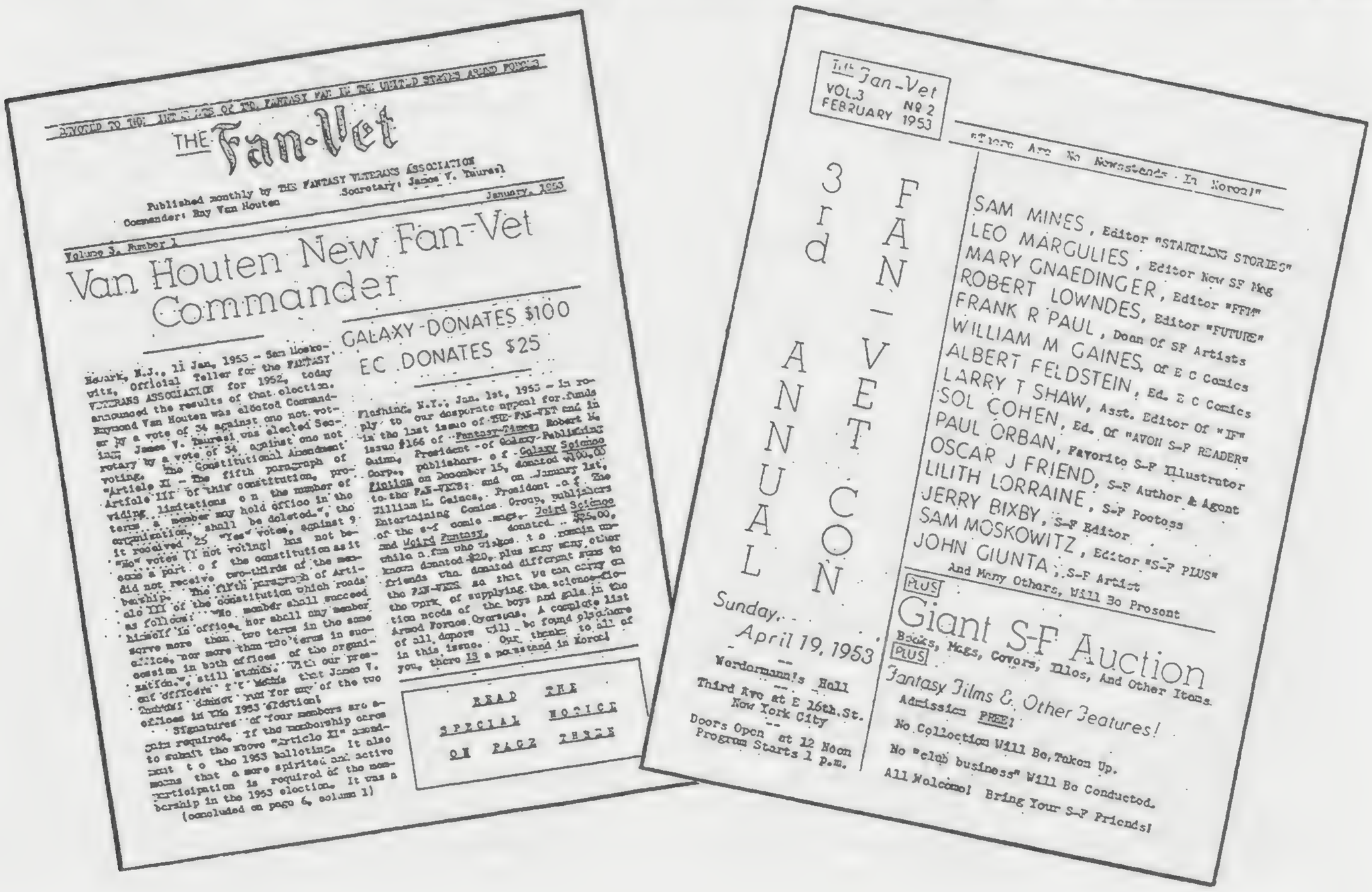
This announcement went on to say "they were pleasantly surprised recently to receive a check donation for $100 from GALAXY Publishing Corporation, Robert M. Guinn, President, and $25 from the Entertaining Comics Group, William Gaines, President." This news was repeated on the front page of THE FAN-VET newsletter, dated January, 1953.

Since Gaines was a veteran himself, he also joined the organization, becoming their 75th member. Obviously Bill Gaines was impressed with this local group of science fiction enthusiasts and wanted to add his support to the cause. He probably also saw this as an opportunity to drum-up some new customers for WS and WF, whose sales had been declining for the past year or so. In the "Cosmic Correspondence" letters column of WEIRD SCIENCE #16 (Nov.-Dec. 1952) Gaines reprinted from an issue of FANTASY TIMES, a short, congratulatory comment by Taurasi, on the second anniversaries of EC's two sci-fi

First of all, we'd like to reprint an orchid given us by Jim Taurasi's FANTASY-TIMES . . . one of the country's leading s-f fanzines:

"Our congratulations to two of the leading s-f comic mags, WEIRD SCIENCE and WEIRD FANTASY, on their second anniversaries. These two mags started the trend towards s-f in comic mags two years ago, and have been the leaders ever since."

Thanks a lot, Jim . . . and the very best of luck to you and FANTASY-TIMES!—ed.



DEVOTED TO THE INTERESTS OF THE FANTASY FAN IN THE UNITED STATES ARMED FORCES

THE Fan-Vet

Published monthly by THE FANTASY VETERANS ASSOCIATION
Commander: Ray Van Houten Secretary: James V. Taurasi

Volume 3, Number 1 January, 1953

Van Houten New Fan-Vet Commander

GALAXY DONATES $100
EC DONATES $25

Newark, N.J., 11 Jan, 1953 - Sam Moskowitz, Official Teller for the FANTASY VETERANS ASSOCIATION for 1952, today announced the results of that election. Raymond Van Houten was elected Commander by a vote of 34 against one not voting. James V. Taurasi was elected Secretary by a vote of 34 against one not voting.

The Constitutional Amendment, "Article XI - The fifth paragraph of Article III of this constitution, providing limitations on the number of terms a member may hold office in the organization, shall be deleted.", the constitution as it stands, received 25 "Yes" votes, against 9 "No" votes (1 not voting) has not become a part of the constitution as it did not receive two-thirds of the membership. The fifth paragraph of Article III of the constitution which reads as follows: "No member shall succeed himself in office, nor shall any member serve more than two terms in the same office, nor more than two terms in succession in both offices of the organization," still stands. With our present officers (1952 slate) that James V. Taurasi cannot run for any of the two offices in the 1953 election!

Signatures of four members are also required, if the membership agrees to submit the above "Article XI" amendment to the 1953 balloting. It also seems that a more spirited and active participation is required of the membership in the 1953 election. It was a

(concluded on page 4, column 1)

Flushing, N.Y., Jan. 1st, 1953 - In reply to our desperate appeal for funds in the last issue of THE FAN-VET and in issue #166 of Fantasy-Times, Robert M. Guinn, President of Galaxy Publishing Corp., publishers of Galaxy Science Fiction on December 15, donated $100.00 to the FAN-VETS; and on January 1st, William M. Gaines, President of The Entertaining Comics Group, publishers of the s-f comic mags, Weird Science and Weird Fantasy, donated $25.00, while a fan who wishes to remain unknown donated $20, plus many many other friends who donated different sums to the FAN-VETS so that we can carry on the work of supplying the science-fiction needs of the boys and gals in the Armed Forces Overseas. A complete list of all donors will be found elsewhere in this issue. Our thanks to all of you, there IS a newsstand in Korea!

READ THE SPECIAL NOTICE ON PAGE THREE

The Fan-Vet
VOL.3 NO 2
FEBRUARY 1953

"There Are No Newsstands In Korea!"

3rd FAN-VET ANNUAL CON

Sunday, April 19, 1953

Werdermann's Hall
Third Ave at E 16th St.
New York City

Doors Open at 12 Noon
Program Starts 1 p.m.

SAM MINES, Editor "STARTLING STORIES"
LEO MARGULIES, Editor New SF Mag
MARY GNAEDINGER, Editor "FFM"
ROBERT LOWNDES, Editor "FUTURE"
FRANK R PAUL, Dean of SF Artists
WILLIAM M GAINES, Of E C Comics
ALBERT FELDSTEIN, Ed. E C Comics
LARRY T SHAW, Asst. Editor Of "IF"
SOL COHEN, Ed. Of "AVON S-F READER"
PAUL ORBAN, Favorite S-F Illustrator
OSCAR J FRIEND, S-F Author & Agent
LILITH LORRAINE, S-F Pootoss
JERRY BIXBY, S-F Editor
SAM MOSKOWITZ, Editor "S-F PLUS"
JOHN GIUNTA, S-F Artist
And Many Others, Will Be Present

PLUS

Giant S-F Auction

Books, Mags, Covers, Illos, And Other Items

PLUS

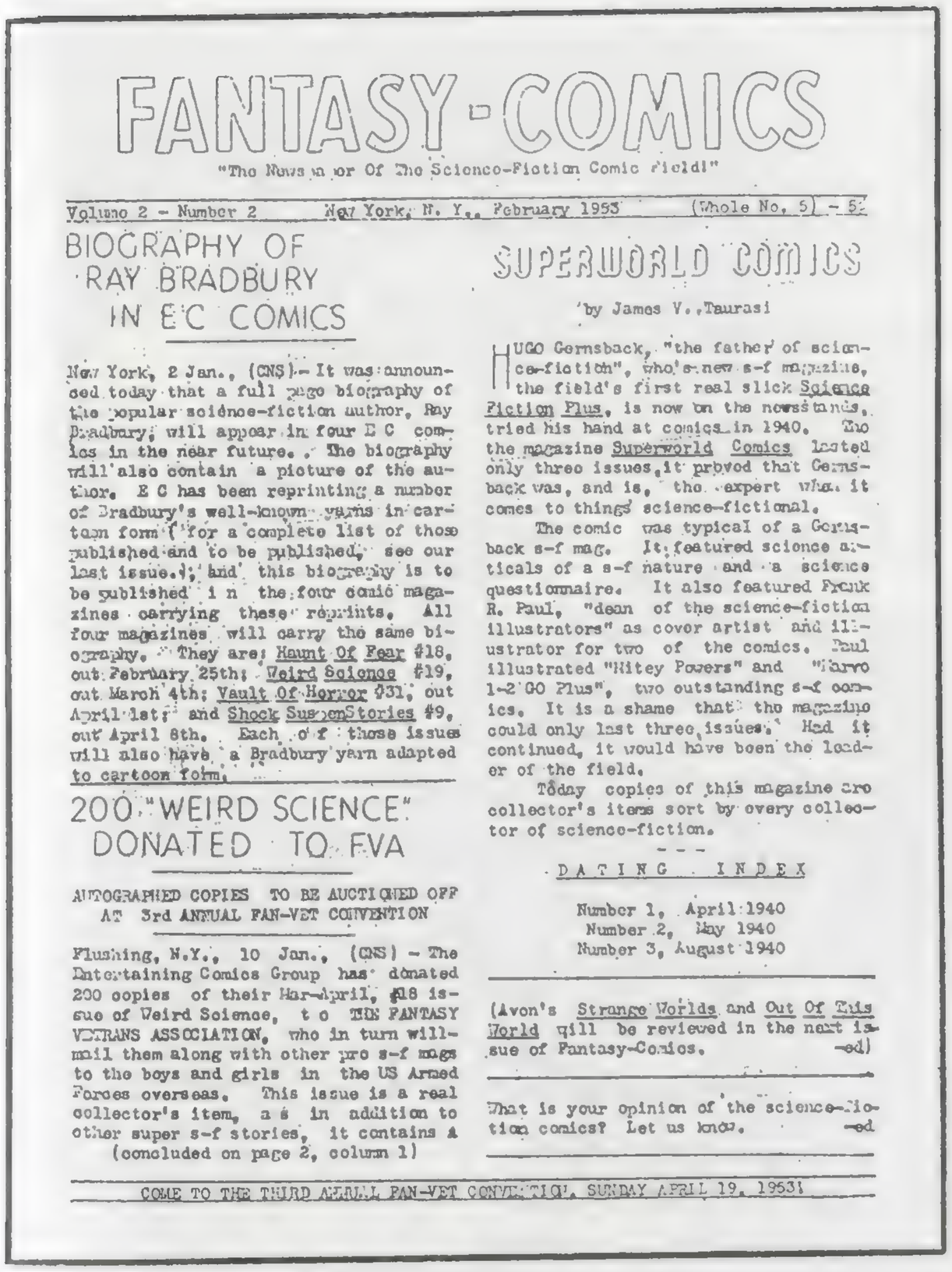
Fantasy Films & Other Features!

Admission FREE!

No Collection Will Be Taken Up.

No "club business" Will Be Conducted.

All Welcome! Bring Your S-F Friends!



FANTASY-COMICS

"The Newsmagazine Of The Science-Fiction Comic Field!"

Volume 2 - Number 2 New York, N. Y., February 1953 (Whole No. 5) - 5¢

BIOGRAPHY OF RAY BRADBURY IN E C COMICS

New York, 2 Jan., (CNS) - It was announced today that a full page biography of the popular science-fiction author, Ray Bradbury, will appear in four E C comics in the near future. The biography will also contain a picture of the author. E C has been reprinting a number of Bradbury's well-known yarns in cartoon form (for a complete list of those published and to be published, see our last issue.), and this biography is to be published in the four comic magazines carrying these reprints. All four magazines will carry the same biography. They are; Haunt Of Fear #18, out February 25th; Weird Science #19, out March 4th; Vault Of Horror #31, out April 1st; and Shock SuspenStories #9, out April 8th. Each of those issues will also have a Bradbury yarn adapted to cartoon form.

200 "WEIRD SCIENCE" DONATED TO FVA

AUTOGRAPHED COPIES TO BE AUCTIONED OFF AT 3rd ANNUAL FAN-VET CONVENTION

Flushing, N.Y., 10 Jan., (CNS) - The Entertaining Comics Group has donated 200 copies of their Mar-April, #18 issue of Weird Science, to THE FANTASY VETERANS ASSOCIATION, who in turn will mail them along with other pro s-f mags to the boys and girls in the US Armed Forces overseas. This issue is a real collector's item, as in addition to other super s-f stories, it contains a

(concluded on page 2, column 1)

SUPERWORLD COMICS

by James V. Taurasi

HUGO Gernsback, "the father of science-fiction", who's new s-f magazine, the field's first real slick Science Fiction Plus, is now on the newsstands, tried his hand at comics in 1940. Tho the magazine Superworld Comics lasted only three issues, it proved that Gernsback was, and is, the expert when it comes to things science-fictional.

The comic was typical of a Gernsback s-f mag. It featured science articals of a s-f nature and a science questionnaire. It also featured Frank R. Paul, "dean of the science-fiction illustrators" as cover artist and illustrator for two of the comics. Paul illustrated "Hitey Powers" and "Marvo 1-2 GO Plus", two outstanding s-f comics. It is a shame that the magazine could only last three issues. Had it continued, it would have been the leader of the field.

Today copies of this magazine are collector's items sort by every collector of science-fiction.

- - -

DATING INDEX

Number 1, April 1940
Number 2, May 1940
Number 3, August 1940

(Avon's Strange Worlds and Out Of This World will be reviewed in the next issue of Fantasy-Comics. -ed)

What is your opinion of the science-fiction comics? Let us know. -ed

COME TO THE THIRD ANNUAL FAN-VET CONVENTION, SUNDAY APRIL 19, 1953!

comics. Soon after, more EC related information was forthcoming from Taurasi's newly launched FANTASY COMICS newszine. Taurasi, it seems, had been more than impressed with WEIRD SCIENCE and WEIRD FANTASY ever since they first appeared on the newsstands in 1950. He also made regular, short announcements in FANTASY TIMES, for each title whenever a new issue came out. They became his favorite comics, and so it was only natural that when the first issue of FANTASY COMICS appeared in September, 1952, the logo designs of WEIRD SCIENCE and WEIRD FANTASY were boldly displayed across the cover. This complemented an article inside the issue titled "The EC Twins," written by Taurasi. As Gaines and Taurasi became publishing friends, so to speak, and discovered they were birds of a common feather in the promotion of science fiction, it was not long before other developments began to take shape between them.

A new issue of THE FAN-VET came out in February, 1953. On the front page was a large list of professionals who would be in attendance at the next FAN-VET convention. New additions were Mary Gnaedinger - editor of FAMOUS FANTASTIC MYSTERIES, Larry T. Shaw - Assistant Editor of IF SCIENCE FICTION, Sol Cohen - editor of AVON SCIENCE-FICTION READER, Paul Orban - S-F illustrator, Sam Moskowitz - editor of SCIENCE-FICTION PLUS and John Giunta - S-F artist. Admission was free and all sci-fi fans were welcome. Around this same time, the fifth issue of FANTASY COMICS, came out, mentioning for the first time EC's WEIRD SCIENCE #18 comic book. An announcement inside proclaimed "The Entertaining Comics Group has donated 200 copies of their March-April, #18 issue of WEIRD SCIENCE to the FANTASY VETERANS ASSOCIATION, who in turn will mail them, along with other pro S-F mags, to the boys and girls in the US Armed Forces overseas. This issue is a real collector's item, as in addition to other super S-F stories, it contains a reprint in cartoon form of Bradbury's famous 'Mars Is Heaven;' beautifully illustrated by Wood. Fifteen copies of this issue are now being autographed by Ray Bradbury and other writers, editors, publishers and artists who had work in the issue, and will be auctioned off at the coming FAN-VET convention. William M. Gaines, publisher; Albert B. Feldstein, editor, and a number of artists; all from WEIRD SCIENCE and WEIRD FANTASY, will be there to talk on their magazines and answer any questions from the audience."

In early April of 1953, a special FAN-VET invitation flyer was sent to science fiction fans and professionals all over the U.S. Included here was a last minute, up to date list, of professionals scheduled to be on hand at the convention. The list now included, among others, Dan Barry - creator of the daily FLASH GORDON comic strip, Ed Emsh - popular illustrator for many S-F magazines,

FANTASY-COMICS

Volume 1 - Number 1 September-October 1952 5¢ a copy

WEIRD SCIENCE WEIRD FANTASY

(See "THE EC TWINS" by James V. Taurasi, on page 2)

THE Fan-Vet
VOL. 3 .. No 4
APRIL 1953

FAN-VET DAY!

Third Annual Convention
OF THE
Fantasy Veterans Ass'n

SUNDAY, APRIL 19, 1953 - 1 P.M.
(DOORS OPEN 12 NOON)

WERDERMANN'S HALL 3RD AVE AT E.16 ST., N.Y.C.

THIS SECOND INVITATION to the FAN-VET Convention is being sent to you to bring you the additional info we promised in our first mailer, and also to make sure that no one misses this outstanding science-fiction event because of lost mail, date mix-ups or an idea that it won't be worth the effort to come.

- - -

FIRSTLY, IN ADDITION to Sam Mines, Leo Margulies, Mary Gnaedinger, Bob Lowndes, Frank R. Paul, Wm. Gaines, Albert Feldstein, Larry Shaw, Sol Cohen, Oscar J. Friend, Lilith Lorraine, Jerry Bixby, Sam Moskowitz and Johnny Giunta, all of whom we announced as attendees in our first mailer, also to be there are:

EVELYN PAIGE (Mrs. H. L. Gold), assistant editor of "Galaxy Science Fiction".

SAM MERWIN, editor of the forthcoming "Fantastic Universe", formerly editor of "Thrilling Wonder" and "Startling Stories".

DAN BARRY, creator of the daily "Flash Gordon" comic strip.

F. ORLIN TREMAINE, formerly editor of "Astounding" and s-f author of re—— known.

ED EMSH, (also known professionally as Willer and Emsler), popular illustrator for many s-f mags.

TED STURGEON, top-flight s-f author of many years standing.

DR. JOHN D. CLARK, remembered for his fine stories in "Astounding" and recently scientific spark-plug of a new "idea" anthology.

CAL BECK, fan columnist for Columbia Pubs.

- - -

A BRAND-NEW FEATURE will be a 15-minute illustrated lecture by J. K. Bach concerning "The Doppler Effect In Deep Space Radio Communications, With Additional Notes On The Speed Of Light, Relativity, Equations, Nomographs & Stuff". What is a nomograph? Come to

Top right: Ray Van Houten talks with Arthur C. Clarke.

Middle: Milton Rothman and Frank R. Paul.

Bottom: The EC panel gets underway with - from left to right - Jack Kamen, Wally Wood, Joe Orlando, Al Feldstein and Bill Gaines; all seated. Standing are James V. Taurasi and Dan Barry (Flash Gordon artist). Note: lots of original artwork on the wall in background. Sorry fellows, no EC artwork available today.

and Ted Sturgeon - top-flight S-F author of many years standing. Covers and illustrations donated to the auction now represented most of the top artistic talents of the field such as Paul, Brown, Cartier, Finlay, Emsh, Orban, Napoli, Laurence, Vestal, Van Dongen and many others. Even the writers of science fiction began to respond to the need for raising funds. Isaac Asimov described his donation in this flyer, which would prove to be one of the highlights of the auction: "I am sending you the first copy of 'I ROBOT' which was run off the presses. It is unbound and is tied together by a string of tape with a form indicating it to be a sample printing run off for publisher's approval. It is inscribed by Martin Greenberg to me and under that I have inscribed it myself." Other tidbits of information were also

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER®
New York 17, N.Y., Sunday, May 3, 1953

Fanvets Keep Fantasy Alive in the Foxhole

In Ray Van Houten's home (l. to r.) Robert Adeler, James Taurasi and Van Houten (rear) give books to Pvt. George Price and Capt. David Kyle.

How do GI space addicts satisfy their craving for weird literature in Korea, where the newsstands don't stock science fiction? That's easy. The Fanvets are on the job.

This unique veterans organization, one of the unforeseen results of World War II, is dedicated to solving the logistics problems of fantasy. Any GI who writes (see address, below) asking for a supply can expect stacks of pseudo-science by return mail, or at any rate as soon as the Fanvets can raise the postage.

Above left: An excerpt from The NEW YORK SUNDAY NEWS article that gave the FAN-VETS a full page write-up in their Sunday Edition.

reported, including: "Unusual in the way of meat for S-F collectors will be fifteen copies of a comic mag, WEIRD SCIENCE, containing Ray Bradbury's famous 'Mars Is Heaven' in cartoon form, and specially autographed for this convention not only by Bradbury, but by all the other people represented by work in the issue."

Fan enthusiasm continued to build until the big day finally arrived: Sunday, April 19, 1953. A sense of euphoria was in the air for what would turn out to be the best attended S-F gathering ever held in the New York area up to that time. FANTASY TIMES reported on the success of this convention in their May, 1953 issue. A check of the registration cards used at the con showed that 180 people had officially attended, but because of the air of informality that reigned during the day, the estimate was more closer to between 230 to 250 people. With science fiction fans coming in from as far away as North Carolina and Ohio, and others arriving from the New England states and Philadelphia region, the hall was filled to full capacity. More chairs were hastily brought in and when those quickly filled up, the overflow poured over onto the tables surrounding the sides and rear of the meeting room. Among the previously scheduled personalities in attendance, other big-name last-minute professionals showed up too, including Arthur C. Clarke, Harry Harrison, Julius Schwartz and Frank Belknap Long. Some of the highlights of the program were: a panel of editors of most of the S-F mags being published at the time; a talk illustrated with color slides given by Arthur C. Clarke; a Technicolor documentary movie of the recent atom-bomb tests in Nevada presented by Dave Kyle and a discussion of S-F comics with editors and artists of that field who, according to Taurasi, "faced the audience and gave as good as they received." Highlights of the auction were reported as follows: "A Lawrence cover going for $8.50; an interior Cartier going for $10.00; an old THRILLING WONDER STORIES Howard V. Brown cover at $7.50, and.....autographed copies of WEIRD SCIENCE, autographed by Bradbury and all artists, editors and authors who had work in the issue, going for $1.00."

Added promotional coverage came from the NEW YORK SUNDAY NEWS on May 3, 1953, when they gave the FAN-VETS a full page write-up with a photo of Taurasi and Van Houten handing out pulp-magazines to the servicemen. The show was declared a rousing success by all involved and even From all reports, it appears that every aspect of this one-day FAN-VETS show had "clicked" perfectly. The weather was right, the attendance had been fantastic, the overall mood of professionals and fans was most amicable, and everything came off without a hitch. The show became a fan-favorite memory for everyone who had attended for many years after.

Aside from the success of this one-day-event, another issue of FANTASY COMICS came out around the middle of May with some new, and not-so-good EC

information announced. The headlines read: "WEIRD FANTASY & WEIRD SCIENCE GO QUARTERLY." The story, with a dateline of May 15th, stated "Publisher Bill Gaines announced today that his two science-fiction comic magazines WEIRD FANTASY and WEIRD SCIENCE will go quarterly from bi-monthly. WEIRD FANTASY will go quarterly with issue #22, while WEIRD SCIENCE with issue #23. Lack of sales was given as the reason for the change of schedule. This is really a paradox as both these magazines are the best on the market today." Obviously at this time, Gaines had not made the decision yet to combine both titles into WEIRD SCIENCE-FANTASY and raise the price to 15 cents which we know he later did. Taurasi went on to reveal "Bill Gaines announced at the recent FAN-VET Convention that he began the two magazines in 1950 at the suggestion of Harry Harrison, now editor of ROCKET STORIES. At that time there were no S-F comics being published. They opened the flood-gates to this type of comic, but few have been able to live out the flood."

Science fiction was going through some rocky times, not only in the comics, but in all forms of publishing. For some reason the 1954 FAN-VET Convention was not highly publicized. FANTASY TIMES for April, 1954 devoted one column to a report on the convention. Willy Ley was the "high point" of the event which attracted about 100 persons and brought in close to $100 for the treasury. It was reported that a WONDER STORIES Frank R. Paul cover painting brought $7.00 at auction, and one of Earl Bergey's last covers from SPACE STORIES sold for $10.50. No mention was made of Gaines and company, or of sales of autographed comic books.

Although it was never pre-announced as such, the next convention, organized in 1955, would prove to be the last FAN-VET event ever held. One would never suspect the end was near, when reading the lead article in the April, 1955 issue of THE FAN-VET, which sounds like the shows will continue for years to come. The first paragraph states: "Science-fictionists who fail to attend the Fifth Anniversary Convention of THE FANTASY VETERANS ASSOCIATION on April 17th will be missing what is now shaping up to be the most interesting, best attended, and most successful s-f gathering ever to be held in the NY area." A "speakers" list revealed that several big name authors and artists would be attending the next convention. William M. Gaines was again one of the pros listed and was scheduled to speak on - of all things - "Comic Censorship In General, And As Regards to S-F In Particular." The report went on to announce: "The giant auction should be a highlight of the convention with four Frank R. Paul paintings from the old WONDER STORIES donated by

A Fandom House Publication

FANTASY-COMICS

"The Newspaper Of The Science-Fiction Comic Field!"

Volume 2 - Number 5 New York, N.Y., May 1953 Whole No. 8) - 5¢

Weird Fantasy & Weird Science Go Quarterly

New York, N. Y., 15 May, (CNS) - Publisher Bill Gaines announced today that his two science-fiction comic magazines Weird Fantasy and Weird Science will go quarterly from bi-monthly.

Weird Fantasy will go quarterly with issue #22, while Weird Science with issue #23. Lack of sales was given the reason for the change of schedule. This is really a paradox as both these magazines are the best on the market today.

Bill Gaines announced at the recent Fan-Vet Convention that he began the two magazines at the suggestion of Harry Harrison, now editor of Rocket Stories, in 1950. At that time there were no s-f comics being published. They opened the flood-gates to this type of comic, but few have been able to live out the flood. With over 500 titles in the field, the comic business as a whole is having a mighty hard time of it.

AUSTRALIAN COMICS

by Roger Dard

We are happy to announce that Roger Dard of Australia has accepted the position of Australian Correspondent for Fantasy-Comics. This column will appear regular starting with this issue.

(concluded on page 2, column 1)

THE STORY OF classics illustrated

by James V. Taurasi

ABOUT the finest comic being published today is Classics Illustrated. This excellent comic publishes each month a complete classic of literature in comic form. As a rule the stories follow the original novel very closely, the illustrations are very good and the covers excellent.

LATELY all the covers have been actual paintings, while the early issues had regular drawings. Once called Classic Comics, a few years ago it changed its name to the more dignified Classics Illustrated and upped its price to 15¢ a copy.

ALL ISSUES are still available at 15¢ each from Gilberton Co., Inc., 101 5th Ave., New York 3, N.Y.

TODATE 107 issues have been published. Most, of course, are not fantasy, so the list below contains all the true science, fantasy or weird fiction that this magazine has published.

#12 - Rip Van Winkle & The Headless Horseman

(concluded on page 2, column 1)

Fifth Anniversary Fanvet Convention

SPEAKERS:

JAMES L. QUINN
editor and publisher of If

TED STURGEON
science-fiction's "hottest" author

JOHN W. CAMPBELL, JR.
editor of Astounding Science Fiction

ED EMSH
popular science-fiction cover and interior artist

SAM MOSKOWITZ
old-time fan, author, editor and anthologist

WILLIAM GAINES
publisher of the science-fiction comic, Weird Science-Fantasy

DAMON KNIGHT
author, reviewer, and editor

FEATURE:

GIANT AUCTION

Numerous science/fantasy covers, interior illustrations, all donated by the professional magazines, plus back issue s/f magazines and numerous collection-items. You will find what you need at the price you are willing to pay. Another very important item is that you will know that every cent you spend at this auction will go to the FANTASY VETERANS ASSOCIATION's treasury and will be spent to mail magazines to readers of science/fantasy in the US armed forces overseas, and will be used to set-up science/fantasy libraries in Veterans Hospitals in the United States. Not one cent will go into any fans' pocket or to any local science-fiction club! SUPPORT THE FANVETS, BUY AT THE AUCTION!

Paul and passed on to the FAN-VETS by Standard Magazines. Also for auction are some rare covers and interiors from Standard Magazines, autographed copies of WEIRD SCIENCE (autographed by Ray Bradbury and the entire comic staff) and numerous other rare collectors items."

In order to make room for everyone this year, Taurasi and Van Houten secured the "big hall" at Werdermann's Hall. This larger room contained a built-in loud speaker system and could seat 400 persons. The date was set for Sunday, April 17, 1955 at 1:00pm. By this time Frank R Prieto, Jr. had been elected Commander, with

The Fanvet!
Vol.4 - No4
Feb. 1955

YOU ARE INVITED TO:

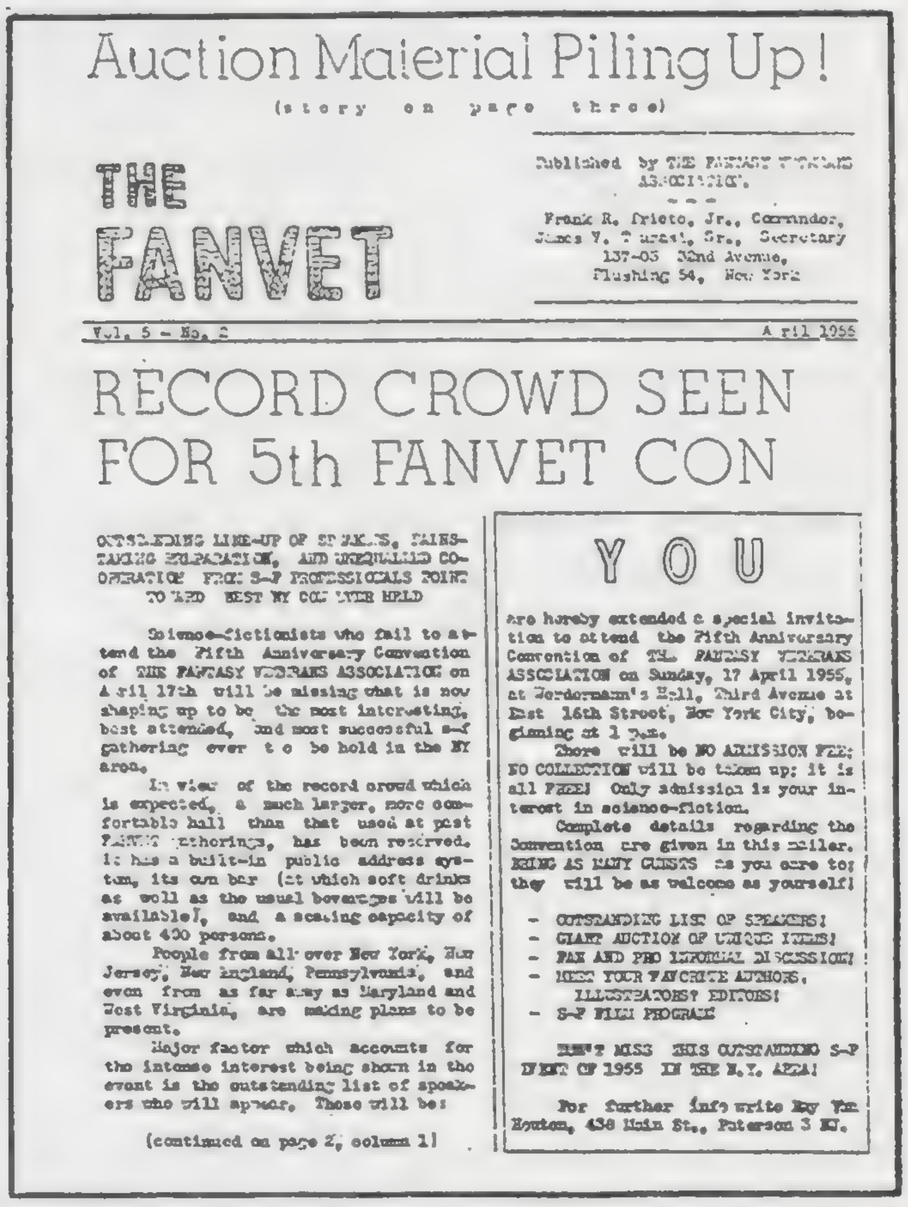
THE FIFTH ANNIVERSARY FANVET CONVENTION

SUNDAY, 17 APRIL 1955, AT:
WERDERMANN'S HALL, 3RD AVE., & E. 16TH ST.
NEW YORK CITY.

Taurasi now serving as Secretary. Of course, Taurasi's other duty - no matter what his title or position - was always to serve as layout editor and publisher of THE FAN-VET as well. April 17th finally arrived as 235 science fiction and fantasy enthusiasts filed into Werdermann's Hall for this last big FAN-VETS Convention. This was the first convention in science fiction history that opened with the patriotic playing of the National Anthem, recorded by the United States Marine band. Ray Van Houten announced the opening of the program as "Where Do We Go From Here?" and voiced a hope that the speakers that afternoon would find a solution to the recession that had hit the S-F magazine and book field. No doubt, Bill Gaines was probably hoping for a solution as well. By this time most of his comics were floundering; chiefly due to interference from the Comics Code Association of America.

John W. Campbell, Jr. (Editor of ASTOUNDING) spoke about how he was trying to do away with publishing stories of the physical science and stress on mental science and PSI. Ed Emsh explained the different types of science fiction illustrations, demonstrating each with a huge sketch done by himself. William Gaines spoke on comic censorship and showed off his first issue of INCREDIBLE SCIENCE-FICTION, the continuation of WEIRD SCIENCE-FANTASY. Gaines stressed how "the comic self-censorship board was reducing the comics to a mere whitewash of their former selves."

After the dinner intermission, a panel consisting of Sam Moskowitz, William Gaines, Damon Knight, L. Sprague de Camp, Howard Browne, Ed Emsh, Mrs. Gold and moderated by James V. Taurasi, Sr., was held which proved to be the best feature of the day. William Gaines stated that he "would prefer to work without censorship, but had to, if he wanted his comics to be distributed." It was reported that the best item of the auction was an Alex Schomburg cover from the April, 1952, issue of STARTLING STORIES, which was auctioned off for $21.00. The old Paul covers brought an average of $10.00


Auction Material Piling Up!
(story on page three)

THE FANVET

Published by THE FANTASY VETERANS ASSOCIATION.
Frank R. Prieto, Jr., Commander,
James V. Taurasi, Sr., Secretary
137-05 32nd Avenue,
Flushing 54, New York

Vol. 5 - No. 2 April 1955

RECORD CROWD SEEN FOR 5th FANVET CON

OUTSTANDING LINE-UP OF SPEAKERS, FAINS-TAKING EXPLANATION, AND UNEQUALLED CO-OPERATION FROM S-F PROFESSIONALS JOINT TO MAKE BEST MY COLLECTOR HELD

Science-fictionists who fail to attend the Fifth Anniversary Convention of THE FANTASY VETERANS ASSOCIATION on April 17th will be missing what is now shaping up to be the most interesting, best attended, and most successful S-F gathering ever to be held in the NY area.

In view of the record crowd which is expected, a much larger, more comfortable hall than that used at past FANVET gatherings, has been reserved. It has a built-in public address system, its own bar (at which soft drinks as well as the usual beverages will be available), and a seating capacity of about 400 persons.

People from all over New York, New Jersey, New England, Pennsylvania, and even from as far away as Maryland and West Virginia, are making plans to be present.

Major factor which accounts for the intense interest being shown in the event is the outstanding list of speakers who will appear. These will be:

(continued on page 2, column 1)

YOU

are hereby extended a special invitation to attend the Fifth Anniversary Convention of THE FANTASY VETERANS ASSOCIATION on Sunday, 17 April 1955, at Werdermann's Hall, Third Avenue at East 16th Street, New York City, beginning at 1 P.M.

There will be NO ADMISSION FEE; NO COLLECTION will be taken up; it is all FREE! Only admission is your interest in science-fiction.

Complete details regarding the Convention are given in this mailer. BRING AS MANY GUESTS as you care to; they will be as welcome as yourself!

- OUTSTANDING LIST OF SPEAKERS!
- GIANT AUCTION OF UNIQUE ITEMS!
- FAN AND PRO INFORMAL DISCUSSION!
- MEET YOUR FAVORITE AUTHORS, ILLUSTRATORS, EDITORS!
- S-F FILM PROGRAM

DON'T MISS THIS OUTSTANDING S-F EVENT OF 1955 IN THE N.Y. AREA!

For further info write Ray Van Houten, 438 Main St., Paterson 3 NJ.

each, while current covers from Ziff-Davis fetched around $7.00 each. Black and white interior illustrations by many S-F artists were sold, including works by Barth, Beecham, Dorset, Emsh, Evans (George), Fawcett, Finlay, Freas, Hunter, Kosset, Kotsky, Krigstein (Bernie), Landau, McCauley, Murphy, Napoli, Navarro, Orban, Otis, Schroeder, Stone and Summers. All total, the auction brought in $200, while expenses of putting on the convention ran about $150.00, making it not quite as profitable as past events.

Taurasi and Van Houten continued their publishing efforts with FANTASY TIMES (later becoming SCIENCE

FICTION TIMES) for many years to come and during that time won two Hugo Awards for "Best Fanzine." The FAN-VETS ASSOCIATION was quite an organization in its day. They came and went during a span of seven years and left their mark on the history of Science Fiction Fandom, and on the many fans who attended the shows at Werderman's Hall. Their primary concern of course was for the men and women in uniform overseas. They insured that the U.S. Armed Forces had a continual supply of science fiction and fantasy literature on hand to read. Obviously, it was a financial struggle for them, but they succeeded.

They also succeeded in bringing together some of the most interesting personalities, professionals and fans, of the science fiction community during the early 1950s. More specifically, and to our interests, they persuaded Bill Gaines to attend their convention twice, and Al Feldstein, and some of the other EC artists, once. Can you imagine, as an EC fan in 1953, attending the FAN-VETS convention and having the opportunity to ask a young Bill Gaines, Al Feldstein, Jack Kamen, Joe Orlando or Wally Wood, any questions you'd like? Now that would have been an ideal situation, and an opportunity that any EC Fan-Addict would have jumped at.

James V. Taurasi and Raymond Van Houten in 1955 holding their first HUGO Award for Best Science Fiction Fanzine.

WEIGHING THE FACTS

It's interesting to note that some science fiction fans in attendance at the 1953 FAN-VETS convention apparently bought their copies of WS #18 at auction for $1.00 each. Since Taurasi later reported that copies were still available for the 1955 convention, this can only mean that fifteen copies did not sell out at the 1953 show. Oddly enough, no autographed copies were ever mentioned as being available at the 1954 meeting. We'll probably never know if they sold out at the 1955 show or not. If not, what ever became of them? Outside of the one known copy turning up in the JUST KIDS auction many years back, no other copies have been reported to date. Paying a buck each for a shiny brand new copy of WEIRD SCIENCE #18 - autographed by Bradbury and all the EC talents involved - sounds like a pretty good bargain to me these days? But in 1953 or 1955, that was still a lot of money, compared to the low price of new pulps and magazines. Also, when you consider that most of the attendees to these shows were regular science fiction "book" fans, and not really "comic book" fans, it's not too surprising that all the WS copies didn't sell. Personally speaking, I do believe that we will see more autographed copies of WEIRD SCIENCE #18 turning up in the future.

THE FINAL WORD

I will confess that the autographed copy of WEIRD SCIENCE #18 holds special importance for me. It's not so much the rarity, or the value, that captures my focus and attention. No. Not really. I consider it a tiny doorway into the past. Call it, a little time machine, if you will. A time machine that has the power to transport me back to a day in April of 1953, where I could experience an afternoon at Werderman's Hall, in New York City. A building in the heart of Manhattan where a fun-filled little convention could be held. A place where Bill Gaines and companions could sit on a panel for the very first time and answer questions for an audience of science fiction enthusiasts about their work, and about their affection for science fiction. I realize it's a time-travel experience that takes place only in my mind, every time I open up this old comic book, and see the signatures of these creative giants.

Can there be any doubt that this great event, held so many years ago, was actually.....the first EC convention?

END

Next issue, we take a closer look at the life and publishing career of James V. Taurasi and the FANTASY COMICS and the EC comic connection. It's interesting reading.

NEWS AND REVIEWS

TALES FROM THE CRYPT
FROM COMIC BOOKS TO TELEVISION!

Chip Selby of CSI Films, Inc., completed work earlier this year on his new EC documentary about Bill Gaines, EC, and the horror comics controversy of the 1950s. Titled TALES FROM THE CRYPT - FROM COMIC BOOKS TO TELEVISION, this new film is tentatively slated to air on the AMC - American Movie Classics channel - sometime in October of 2004. I have seen an advance copy of this new, historical documentary, and in my opinion, it is the best film commentary and visuals I've ever seen about EC yet produced. Finally the story about Bill Gaines and his controversial horror comics can be seen by the masses when it airs on television to mass audiences.

Selby is a second generation EC fan who began work on the project in July of 2000, after securing a television deal with AMC executives. For this project, he brings together a special blend of intelligent narration and EC artwork; then stirs it up utilizing interviews with such noted authors and film directors as John Carpenter, George A. Romero, Joel Silver and R. L. Stine. These talented gentlemen give us revealing insight into what it was about EC horror comics that influenced them so much.

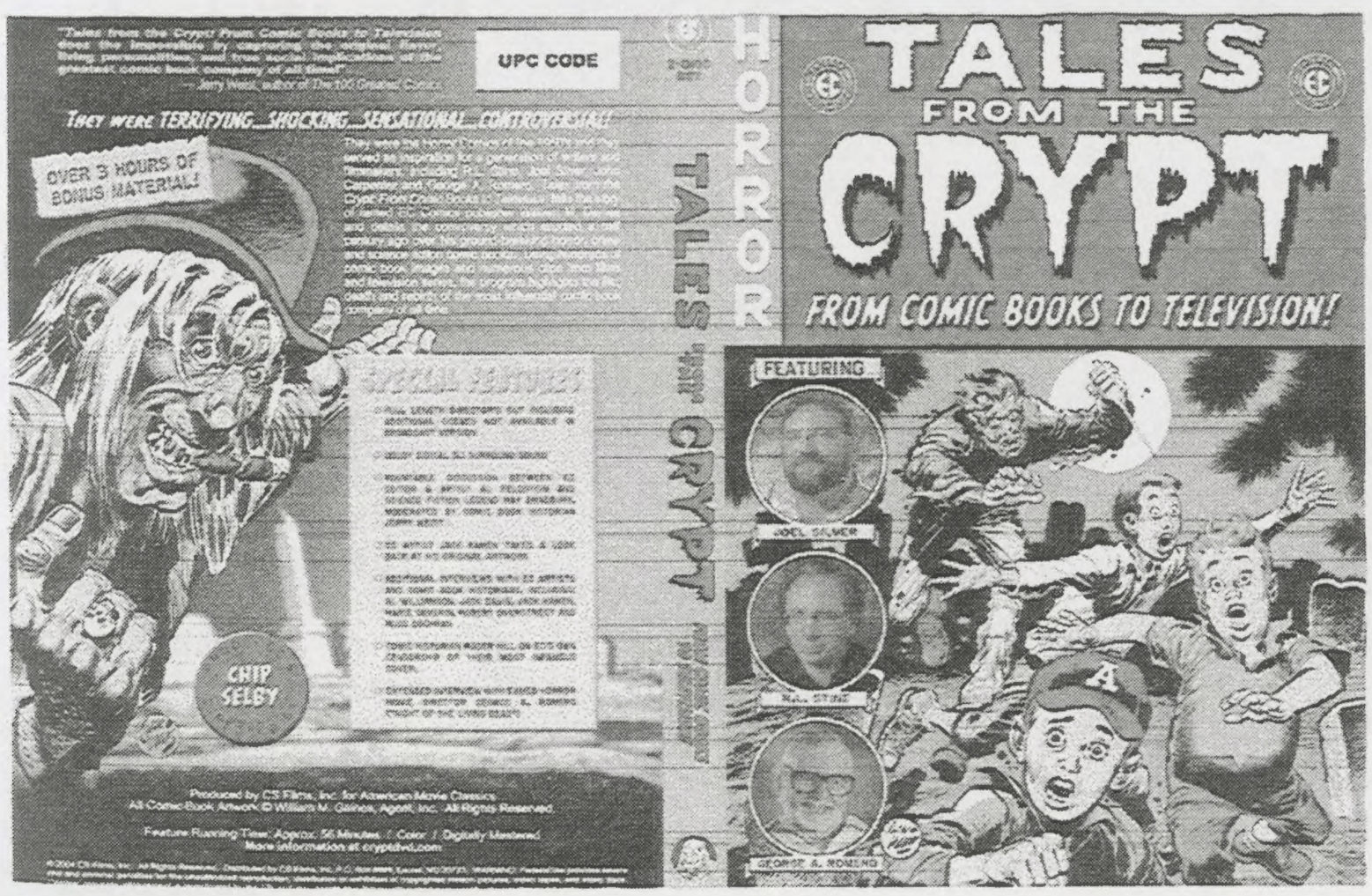
Jack Davis, Al Feldstein, Frank Jacobs, Digby Diehl, Mark Evanier, Grant Geissman, Russ Cochran, Jerry Weist, Wendy Gaines Bucci, Bernie Wrightson, Jack Wohl and others also help to further define and explain the history behind the most "terrifying, shocking, sensational, and controversial" horror comics ever published in America.

Selby, whose last project was producing and directing a two-hour documentary called THE WARREN COMMISSION for the History Channel, discovered ECs back in 1971 when he discovered a copy of the Nostalgia Press, Woody Gelman, hardcover book at his local library. He has remained a fan for many years now and went to great lengths to make this film an entertaining, yet straight-forward report on the history of EC horror comics. The documentary gives us a brief introduction to EC's beginnings under the senior Max Gaines, continues up through the Kefauver Hearings of 1954, and ends with Bill Gaines announcing that he is quitting horror comics for good.

Here you will see archival film footage of the Kefauver Hearings with Gaines making his statement to the committee: "I was the first publisher in these United States to publish horror comics. I'm responsible; I started them." Other footage shows Comic Czar Judge Murphy looking over comic book pages for potential censorship.

Selby manages to bring to life, in three-dimensional form, classic EC covers, pages, and panels that EC fans will get a thrill out of seeing. A woman walking down a street, stalked by a werewolf, becomes the cover to CRYPT OF TERROR #17. The horror story "Tain't The Meat, It's The Humanity" (TFTC #32) by Jack Davis, is brought to life through voices and three-dimensional images.

Selby is in the final stages of finishing up the work on a Special Edition DVD disc that will be released later this year. This will include footage of interviews with Al Williamson, Jack Kamen, Marie Severin and Jack Davis. An added bonus on the DVD will be film footage of the first sit-down, face to face discussion, between Ray Bradbury and Al Feldstein ever filmed. This was shot in Los Angeles earlier this year and moderated by Jerry Weist. All together, there will be three hours of bonus material on the DVD. For more information about this documentary and ordering instructions, fans should visit Selby's website at: **www.cryptdvd.com**



Our next issue of ECFAF will feature a lengthy, in-depth article about the making of this new EC documentary, written by Chip Selby.

HORROR FROM THE CRYPT OF FEAR #13

Issue number 13 of HORROR FROM THE CRYPT OF FEAR is due out around the same time as ECFAF #1. Editor Bill Leach, who decided to continue the zine after the passing of its founder Sam Kingston back in 1994, has put together another big collection of horrific visuals and articles to appeal to EC fan-addicts everywhere. This exciting new issue marks the tenth-year anniversary of this veteran EC fanzine which features a colorful wrap-a-round cover by XNO. Other cool art inside by Al Feldstein, Kelly Freas, Jack Kamen, Monte Wolverton, Mike Hoffman and others make it one of the best issues yet. EC Fan-Addicts should contact Bill for details at: Comicart4U@aol.com

SQUA TRONT Editor John Benson reports that his next issue of this long-running EC fanzine should be out later this year. Benson said "Most features in this, our 11th issue, are related to John Severin, in one way or another." EC fans have waited a long time for this Severin issue to appear ever since Benson had first mentioned working on it years ago.

There is a new interview with Severin, plus an amazingly detailed checklist that several different fans have been working on. Collin Dawkins, who wrote American Eagle stories for PRIZE WESTERN during the 1950s - and was a close friend of Severin's for many years - is also interviewed in this issue. Of special interest to Roy Krenkel fans is the unpublished "Ghost Bear" penciled pages for a PRIZE WESTERN American Eagle story that was never used. Amazing!

Original SQUA TRONT editor, Mike Britt, writes a feature on the first version of

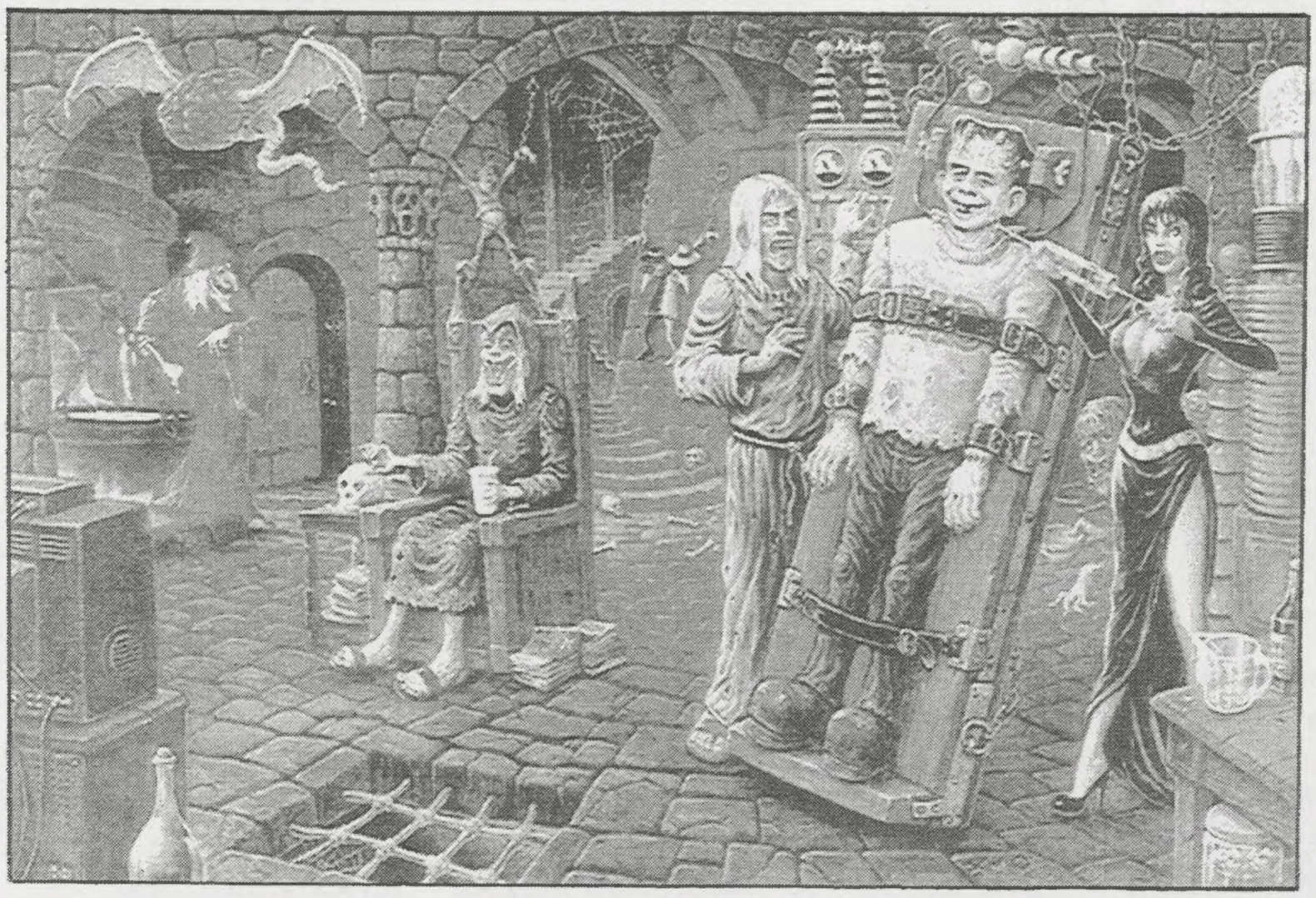
NEXT SQUA TRONT SPECIAL SEVERIN ISSUE DUE SOON

SQUA TRONT, that he published in the fifties featuring a Severin cover.

Hames Ware shares an affectionate remembrance of EC staffer - and close Severin friend - Jerry De Fuccio, who passed away in August of 2001.

As usual, this new issue of ST is densely packed and features 64 pages in all. If you like the work of John Severin (and I know you do) all EC fan-addicts will need to secure a copy of this new issue which is due out from Fantagraphics sometime in the Fall.

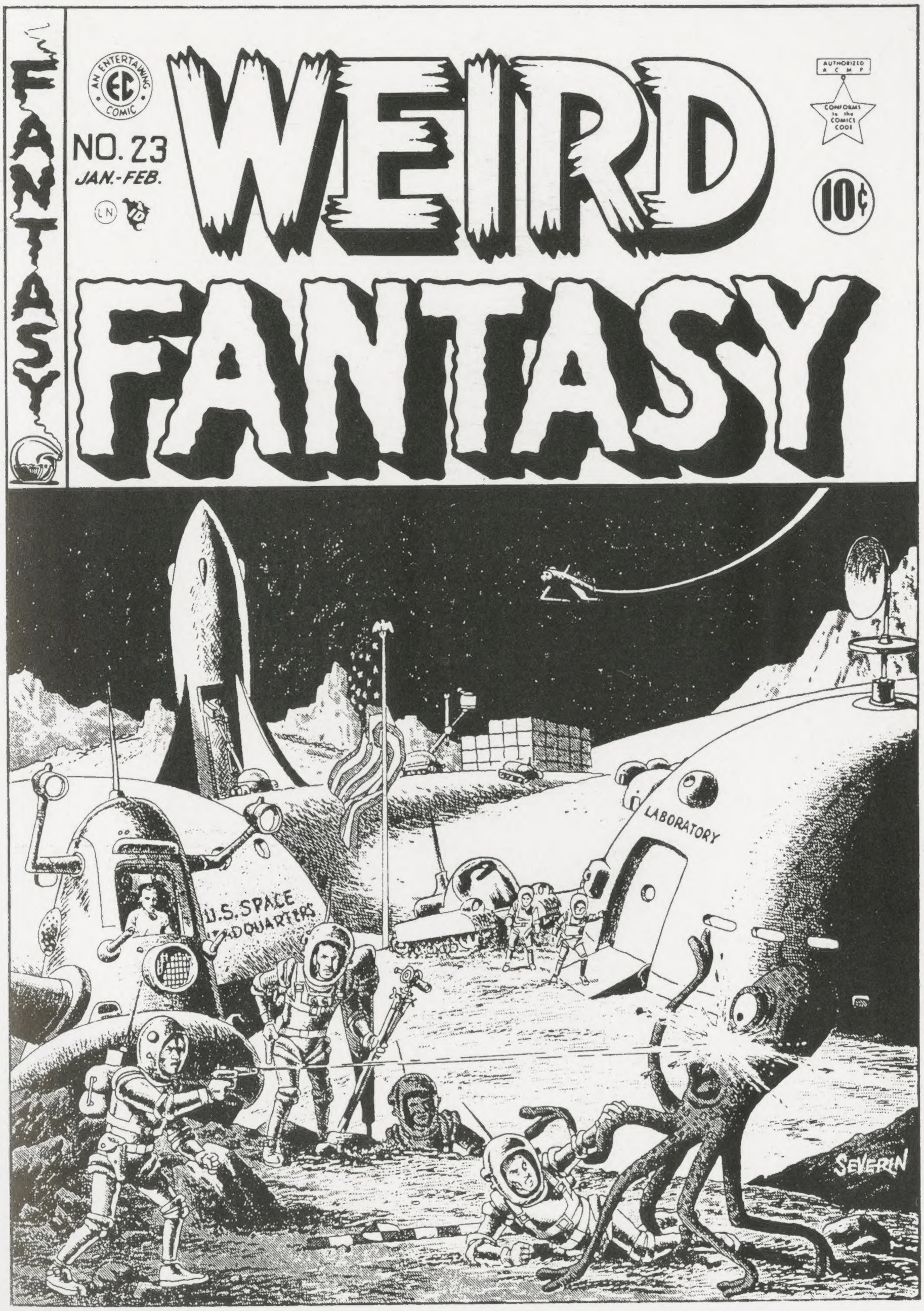
Most of us feel SQUA TRONT is still the greatest



EC fanzine to ever come down the pike, and as Editor John Benson has proven issue after issue, it just keeps getting better.

If readers have information about any new EC related publication or project coming out, be sure to drop us an email and we'll be glad to do a review or give it an advanced plug here in the pages of EC NEWS & REVIEWS.

All review items should be sent to:
Roger Hill
EC Fan-Addict Fanzine
2463 Aloma Street
Wichita, Ks. 67211



THE LOST EC COVER?! **Just imagine. If Bill Gaines and Al Feldstein had continued with WEIRD FANTASY with issue No. 23, (Jan.-Feb. 1954) what would the cover have looked like? As we know, due to his busy schedule, Feldstein was already trying out different artists on the covers, beginning with issue No. 18, when he let Williamson and Krenkel do one. No. 19 was by Orlando, and then Feldstein came back to do No. 20. Williamson and Frazetta produced the image for No. 21, followed by Orlando again on the cover of issue No. 22. Did you ever wonder just who might have followed next? We say, John Severin would have been given a chance to tryout. And this just might have been what the cover would have looked like! What do you think?**

doom